

'THE MUSICAL PILGRIM'

BEETHOVEN

I. The Pianoforte Sonatas

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CONTENTS

	PAGE
SONATA IN E \flat , OP. 7 - - - - -	5
SONATA IN D MAJOR, OP. 28 - - - -	18
SONATA IN D MINOR, OP. 31, NO. 2 - -	31
SONATA IN F MINOR, OP. 57 ('APPASSIONATA')	41
SONATA IN E MAJOR, OP. 109 - - -	56

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Sonata in Eb, Op. 7

THIS sonata, which was published in 1798, belongs to what is generally termed Beethoven's 'first period', when his work as a rule shows traces of the influence of Haydn and Mozart. Even in these early works, however, the personality of the man emerges, and we shall find in examining this sonata ample evidence of the fact, especially in the *Largo*. As Sir Henry Hadow puts it, speaking of the works of the first period generally, 'It is eighteenth-century music raised to a higher power.'¹

The sonata is planned on a large scale, in four movements.

1st Movement: *Allegro molto e con brio*: Eb major:
Sonata Form.

The principal theme extends to bar 17 and starts as follows:

(a) *Allegro molto e con brio.*

The musical notation shows the first system of the principal theme. The first staff (treble clef) contains a melodic line starting with a half note Eb, followed by quarter notes Gb, Bb, and D. The second staff (bass clef) contains a rhythmic accompaniment of eighth notes. The first staff is marked with a bracket 'A' and a bracket 'B'. The first staff has a dynamic marking 'p' and the second staff has a dynamic marking 'sf'.

¹ *Oxford History of Music*, vol. v, p. 281.



Note its structure: A, a two-bar phrase, repeated: B¹, another two-bar phrase, well-contrasted, also repeated: B², the same idea as B¹ expanded to five bars, and continued by another five bars with the melody transferred to the left hand. The two five-bar phrases overlap, giving the impression of one long sweep from bar 9 to bar 17.

Overlapping the end of this first theme a transitional passage commences thus:



This is repeated with the parts reversed and leads to A, harmonized by a discord now (dom. 7th in A^b), and thundered out *ff*. The resolution is given in the following phrase, *pp*, a charming and characteristic effect:



Sonata in E \flat , Op. 7

7

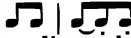

This process is repeated in B \flat minor, with a more poignant discord (dom. minor 9th). A third repetition of the A motive, this time harmonized by an augmented 6th chord, and marked *sf*, leads to a passage over an F in the bass (dom. pedal in B \flat).

We have now reached the point when some new development seems imminent. The music has gradually swung away from the key of E \flat major in which it commenced, and the dominant pedal arouses a feeling of expectancy. In due course the second main theme, or, as frequently, group of themes, is presented. Beethoven, indeed, is particularly lavish of material in this movement. First we have the following, in which the restless quaver movement persists:

(B')

Then follows (B'') a welcome contrast, quiet and restful:

(B'')

This is repeated in varied form, and for the next few bars the rhythm of this varied form γ  is driven home with increasing vigour till a climax is reached in the repetition, *ff*, of the chord , which resolves unexpectedly on the $\frac{5}{4}$ chord of C major, one of Beethoven's characteristic surprises.

The rhythm of β'' now holds the field for a time, gentle and persuasive, only to be interrupted by an explosive unison passage in true Beethoven style (β''').



This is repeated in varied form, and leads to still another section consisting of broken chord harmonies in semiquavers over a pedal Bb, restless and stormy in character, a codetta (γ) with its syncopation enhancing that character.



We have now reached the end of the 'Exposition', as the first part of a movement in *Sonata Form* is called. It is necessary to grasp well the ideas which the composer has presented, as our understanding of

the sequel depends on that. It is for this reason, probably, that the section just concluded bears 'repeat' marks. Nowadays, however, a player as a rule disregards these marks.

Beethoven now begins to play off against one another the ideas which he has propounded, to show them in new situations. First he takes the opening motive (the A part of α) in its discordant form (dom. 7th in C minor), down in the lower part of the piano (cf. bars 25-6). A sudden *piano* introduces the scale passages of the transition (τ^1), passing from C minor through Ab major to F minor, when the syncopated figure from the codetta (γ) holds its stormy course for sixteen bars, tossed from one register of the instrument to another. A climax is reached on the chord of D major, when a sudden *piano* passage (notice how fond Beethoven is of *sudden pianos*) carries out a beautiful modulation to A minor, in which key the A motive enters *pp*. This is followed by what is sometimes called an episode consisting of new material, which, however, seems to bear an affinity to bars 91-2, whilst the bass is plainly derived from the five-note quaver figure mentioned above, and the four-note rhythm of β'' . However, Beethoven was no stickler for rules, and he does sometimes introduce new matter in the Development section of such a movement as this (e.g. in the *Eroica* Symphony). The passage in question is repeated in D minor. The dominant 7th chord in Eb forms a link between the 'Development' and the 'Recapitulation', as the third part of a movement in sonata form is called.

The Recapitulation follows the usual course. We feel that the adventures of the themes are over, and every feature of the exposition is presented in succession without the changes of key which were a feature

in the first part. But with Beethoven we can never be sure that adventures are over. At bar 307 begins an extended *Coda*, the concluding part of the movement, which in Beethoven's hands became increasingly more important. Here he sums up by reference (1) to the syncopated figure of the codetta (γ), (2) to the opening of the first theme (αA) in its 'stormy' aspect, (3) to the gentler 'second' subject (β'), (4) to the syncopated figure again, and (5) to αA once more, bringing the movement to an emphatic conclusion, strongly insisting on the tonic chord.

Note. Characteristics of Beethoven's personal style in this movement are (1) the sudden contrasts from *ff* to *pp*, e.g. bars 25-8 and following; (2) the prevalence of *sf* marks, and the 'explosive' utterance generally; (3) the big forcible climax in bars 79-81; (4) the development of a short rhythmic idea, e.g. the syncopated passage as treated in bars 153-69; (5) the unexpected resolution in bar 169; (6) the extended coda.

2nd Movement: *Largo, con gran espressione: C major: Ternary Form.*

Here we have a typically Beethovenish mood, a seriousness and depth of feeling seldom, if ever, touched by Haydn or Mozart, and this in spite of some passages which proclaim their ancestry (e.g. bars 10 and following). The fact that much of the movement is derived from the melodic figures of the first two bars should be noted. That is Beethoven's way, over and over again; so full of possibilities are his themes.

The movement opens with an eight-bar sentence in C major (relatively a rare key for the slow movement of a sonata in E \flat , but so it is with Beethoven: the 'rules' are his obedient servants).

Sonata in E \flat , Op. 7

11

(a)

Largo, con gran espressione.



This is followed by a two-bar phrase in G major, repeated in an ornamented form, and continued with altered harmony so as to lead back to the key of C. *a* is then apparently to be repeated *pp* (note the thinner harmony), but Beethoven goes off on a different tack. The second bar of *a* is 'developed', rapidly passing in sequence through the keys of D minor, F major, G minor, and A minor, till the dominant 7th of C is reached. The expected cadence in C, however, is not forthcoming. It is interrupted by a startling modification of the opening figure of *a*, *ff staccato*, in D minor. This is repeated, leading back to C, a *legato pp* bringing the cadence which was interrupted at bar 20. Thus the original eight bars have been transformed and extended to ten.

A link leads to the middle section of the ternary scheme, the 'theme of contrast' *β* in A \flat major (four bars).



This is repeated, slightly modified in F minor, and again in D \flat major, leading to G major, the dom. 7th of D \flat (F \sharp =G \flat) being quitted as an augmented 6th on the flat 2nd of G. A passage (which should be compared with a somewhat similar passage in the Andante of the Fifth Symphony, bars 26 et seq.) leads to an entry of *a* in the key of B \flat , which proves a 'false alarm', the music switching off into a boisterous development of the second bar of *a*, ultimately settling down in dominant harmony of C major, in which key the real recapitulation of the first section of the movement at last appears. Note in this section the altered ornamentation, and the filling in of the rests with a little arabesque in bars 65, 66.

At bar 75 the coda begins, at first keeping to the theme of contrast (*β*) in the tenor register, with a graceful accompanying figure above. At bar 79 the rhythm of bar 2 is exploited above and below a dominant 'pedal' G. Bars 84-6 are derived from

bars 6-8. The movement ends with a richly harmonized version of α over a moving chromatic bass—Beethoven, as usual, having kept something in reserve till the end.

3rd Movement: *Allegro in Eb: Minuet and Trio Form.*


This movement takes the place of the Minuet and Trio of the earlier sonata writers. Both the major part and the minor are in Simple Ternary Form, with little or no melodic contrast within themselves, though they are well contrasted with each other. The major section of the movement begins as follows:



The first four bars are then repeated, this time ending with a full close in C minor. The cadence is repeated in Bb major and is followed by a passage in dominant and tonic harmony in that key, developed from the bracketed figure in α (x). The first section ends in the key of Bb at the double bar and is repeated, as is usual in such movements.

The middle section commences with a canonic

passage based on the first two bars of *a* in the key of F minor, and ends at bar 42. [N.B. Cf. bars 32 (last beat) and 33 with bars 7 and 8.]

The third section, beginning with bar 43, recapitulates the first. The first eight bars are announced as before (with a less final form of cadence at the fourth bar). Then the first four bars are given in the tonic minor, ending with an 'interrupted' cadence. The cadence chords are repeated in C \flat major twice. A third repetition initiates a passage of new material extending to bar 68, and ending with an augmented 6th chord on C \flat . After a bar's rest we get the resolution in a passage reiterating the rhythm  in tonic and dominant harmony in E \flat till the point corresponding to bar 18 is reached, whence the ending is similar to that of the first section. A coda of nine bars of new matter enhances the feeling of finality.

The minor section (E \flat minor) provides the element of contrast. It opens as follows :

(B) Minore.



the first section closing at bar 16 in the dominant. The middle section is merely an expansion of this idea,

contrasted as to key, being for the first six bars in B \flat minor, then modulating back to E \flat minor, reaching the dominant of that key at bar 27. At bar 29 β returns, a modification taking place at bar 35 so as to avoid modulating.

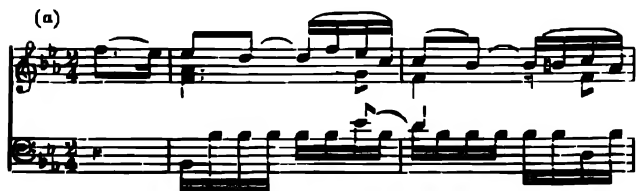
A coda begins at bar 44 ending with a chord of E \flat without the third at bar 51. A link of two notes, E \flat and G, establishes the major mode and the first section (a) is now repeated.

The whole movement is a good example of Beethoven's ability to 'stick to his text' without becoming a bore.

4th Movement: *Rondo: Poco allegretto e grazioso:*
Sonata-Rondo Form.

The principal theme is a graceful, flowing melody in the Mozartian manner. Note, in passing, that rondo themes as a rule are more melodious, more definitely tunes, than the principal themes of first movements in sonata form. They are not constructed so much with a view to development as the latter are. Before Beethoven's time rondos were nearly always gay, sprightly tunes, but the moods of his rondos are not stereotyped in this way (e.g. compare the rondo in Op. 28 with that in Op. 90).

This particular theme, which is sixteen bars long and commences thus:






is a complete tune in ternary form, ending with a full close in the tonic key.

A passage beginning at bar 16 thus :



forms a transition between the principal and the second main theme. It is formed mostly on bars 8 and 9 of *a*, but from bar 24 onwards the rhythm  is exploited. In its course the transition passes through the keys of E \flat major, C minor, B \flat major, C minor again, and G minor, reaching ultimately B \flat major.

The second main theme starts in C minor, but modulates at once to B \flat major. It extends to bar 48, commencing thus at bar 36 :



A link of two bars (48-9) leads to the return of α , this time in a shortened form, the last section being omitted. (Note the slight variation in bar 61.) We are thus left stranded on a B \flat , with the feeling of that key in our minds. Beethoven at once plunges us through a bold B \flat (*forte*) into the key of C minor, in which the 'episode', as it is called, commences. The following quotation shows the beginning of the episode (γ), and the bold 'plunge' which precedes it :



The episode preserves throughout this character—restless movement, punctuated by sforzandos. It extends to bar 88 and forms a striking contrast to the suavity of the other themes.

Bars 88 to 93 form a link to the third entry of α (93 to 109), which is given in a slightly ornamented form.

Bars 109 to 129 form the transition to the β theme, altered so as to avoid modulating to the dominant. The system of keys this time is E \flat major, F minor, E \flat major again, F minor, C minor, E \flat major.

At bar 129 the β theme reappears, this time in F minor and E \flat major (cf. above). It continues its course till bar 141 is reached, when a link of two bars leads to the principal theme (α), this time varied and curtailed, ending, as before the episode, on a B \flat (bar 154).

Here the coda begins with a characteristically

Beethovenish touch. The *forte* B♭ is, as before, changed to B♭, but instead of leading to C minor, it introduces a much more surprising change. Quite gently the principal theme steals in in the remote key of E major. At bar 161 another thrill occurs, when the music is abruptly wrenched back to E♭, the one dominant succeeding the other, with dominant harmony of C minor as a link (B♭ being a note common both to B, D♯, F♯, and to B, D, F). The *ffp* marks enhance the effect. Such bold, unexpected strokes are characteristically Beethovenish.

The coda concerns itself with α till bar 166, when the episode (γ) is drawn upon. The movement ends tranquilly as it began.

Even in this early sonata one can feel the power of that great personality which was destined to become the greatest influence in music for many years.

Sonata in D major, Op. 28 ('Pastoral')

Composed in 1801, this sonata was named 'Pastoral' by the publisher Cranz. The title is not inappropriate either to the first movement, with its prolonged reiteration of a pedal D (such a pedal being a familiar convention in pastoral music), or to the last, with its jolly, open-air tune. One cannot say the same for all the fictitious titles that have been foisted, for sentimental or commercial reasons, on Beethoven's works.

Though we have here a comparatively early example of what may be called Beethoven's second period, we shall find many signs of a distinct advance on the Op. 7 sonata towards a more mature and individual style. There is less evidence of the influence of his predecessors, and a freer treatment in the matter of

form. He appears at times to have calculated the expectations of his audience and then deliberately balked them, going on to convince, by the sureness of his technique, that his way is the right way. For example, in the first movement he leads us to expect a second subject in the key of A at bar 63, but gives us a theme in F# minor instead, keeps us in suspense for a while and ultimately reaches the key of A definitely at bar 91. In the development section again he produces a veritable *tour de force*, exploiting to the full the possibilities of his theme, fairly revelling in his strength.

The sonata is in four contrasted movements, of which the first is a particularly noble conception.

1st Movement : *Allegro* : D major : Sonata Form.

The movement opens, after three repeated D's in the bass, with a discord out of the key (cf. the opening of the 1st Symphony composed the previous year), and continues to bar 39. It starts with a nine-bar sentence, its two phrases overlapping in the 6th bar, thus :



This is immediately repeated an octave higher. The continuation is similar in style and treatment, the repeated D, however, being transferred to the 'tenor' part. Bar 39 marks the end of this first thought with a full close in the tonic key. The mood is quiet and peaceful, such as one might quite well experience in the early morning in the country.

At bar 40 the music veers round to the key of A major, the transition being based on the following melodious idea,¹ which preserves the mood of calm already produced :



This is at once repeated in the key of A, and the whole eight bars are then given in a varied form, the quaver movement and the brighter key producing a feeling of mild exhilaration which is heightened by the repetition of the cadential bars (56, 57 and 58, 59) *piu forte*. At bar 60 the music dies down till a *piano* E is left—a note of expectancy. The first part of the second subject then begins, not in the key of A according to rule, but in F# minor (mediant), with the following rather wistful idea (eight bars) :

¹ Beethoven's transitions are generally interesting thematically. As a rule he avoids the conventional scale and chord passages characteristic of eighteenth-century composers.

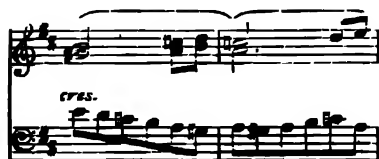


Beethoven then starts as if he meant to repeat this, following his treatment of the first subject, but after the first four bars, he balks our expectations, and keeps us in suspense as to his ultimate intention until at bar 91 the new thought emerges, definitely in the key of A (dominant).¹



This is expanded till it reaches a climax at bar 103, when it is interrupted by an energetic protest repeated

¹ Some authorities consider this the second subject proper, and class bars 63-90 as part of the transition.



(2) by shortening and syncopation, when at bar 219 the motive is treated in two parts at once by inversion in the bass over an F# pedal thus :



Later (bar 229) the pedal F# is inverted, the rhythm ♩ ♩ | ♩ appearing beneath it.

The excitement thus produced ultimately subsides in a descending repetition of the chord of F# major (dominant of B). A pause occurs, leaving the listener in suspense as to what is coming next, and then very gently the delicate codetta theme (γ) steals in in B major. But it is the old ' γ ' theme with a difference. It has somehow become wedded to the transition (τ , third bar). Beethoven is always charming us with such delightful touches. But he is not finished yet. Another pause follows and then a repetition of the same thing in B minor, getting ever softer and slower. Still another \sim and a whispered repetition of the last two bars *adagio* in dominant 7th harmony in the key of D. One thinks immediately of that other

wonderful *adagio*, so unexpected, when the oboe utters its plaintive little cadenza in the recapitulation section of the 1st movement of the C minor Symphony. Such things are not in the 'rules' of the game, they are pure strokes of genius.

The dominant harmony thus reached arouses expectation of the return of the first subject (α), which is not disappointed.

The whole of this development section is a good example of Beethoven's fondness for exploiting some short rhythmic fragment taken from the exposition, weaving it into a closely-knit texture, exhausting its possibilities as it were, a kind of treatment which, though found before his day (cf. Mozart's G minor Symphony, 1st movement, and Haydn's Symphony No. 2 in D, 1st movement), he made peculiarly his own.

The Recapitulation does not call for comment. The codetta from the exposition (γ) appears at bar 411, and, at bar 438, a coda is added founded on the first ten bars of the movement, the whole ending in the mood of morning calm with which it began.

2nd Movement: *Andante*: D minor and major:
Ternary Form.

This *Andante*, though not strikingly original, was a great favourite with Beethoven himself.

The first part of the Ternary Scheme is itself in Ternary Form. It starts with a tender melody in D minor over a persistent staccato bass, a four-bar phrase ending with a half-close in D minor, answered by a four-bar phrase beginning in F major and ending in A minor (α).

(a')
Andante.



p *cres.*
sempre staccato.

p

The middle section consists of eight bars on a dominant pedal A, beginning thus :

(a'')

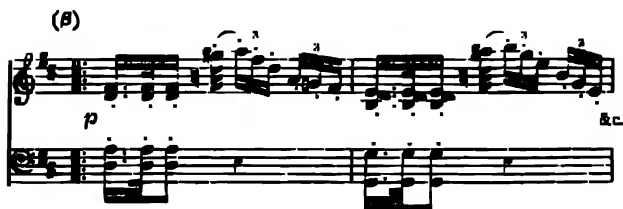
p &c.

[Note the rhythmic development, 
becoming .

The *a'* sentence is repeated and modified so as to end in D minor.

The contrasting episode is in D major, Binary

Form, with no internal contrast except as to key. It is livelier in mood, and a rhythmic rather than a melodic interest prevails.



On the return of α' considerable embellishment of the melody takes place, the repetitions being consequently written out in full.

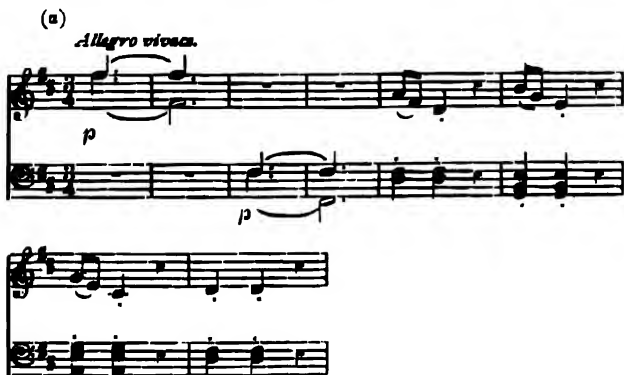
At bar 83 a coda, referring first to α' and later (bar 89) to β , brings the movement to a close.

3rd Movement: *Scherzo and Trio: Allegro vivace: D major: Minuet and Trio Form.*

The Scherzo and Trio is the lineal descendant of the Minuet and Trio of the earlier symphonic writers. The minuet started as a somewhat slow, stately dance tune (e.g. the minuets of Handel). By Mozart's time the tempo was somewhat quicker, but the graceful character was generally preserved. Haydn, however, wrote minuets in a lighter vein, indulging his sense of fun to the full. From these the transition to the true Scherzo was easy. It should be noted, however, that Beethoven's scherzos are not always in the same mood. Humour there is, and even boisterousness, but we also find at times something mysterious, even sinister and 'uncanny'. A study of the scherzos in the Symphonies will make this clear. In structure too, as well as in character, Beethoven's scherzos vary

(e.g. the Scherzo in the Sonata in Eb, Op. 31, No. 3, is in sonata form and in 2-4 time). All of which shows that Beethoven cared naught for convention. If his ideas fitted the conventional forms, well and good; if not, then the forms had to give way.

The Scherzo starts as follows : ¹



This is repeated a third higher, ending in A major. The whole sixteen bars are next repeated more fully harmonized. The topsy-turviness of the accents produces an irresistibly humorous effect.

The middle section consists of development of a, the first two bars forming the basis. The whole of this section consists merely of dominant discords resolving on their tonics first in G major, then in A major and B minor, the last four bars leading to a pause on the dominant 7th in D major, which

¹ The time-signature 3-4, as so often in Beethoven's scherzos, does not convey the effect intended. 6-4, cutting out alternate bar-lines, gives the true swing of the rhythm. If read in this way, the phrases end with 'feminine' cadences.

naturally prompts the repetition of *a*. In this repetition there are modifications, however. The second phrase starts with fuller harmony than before and is marked *ff*; moreover, it is extended by repetition of the cadence chords. At the very end only do we get the tonic on the accent, the last *sf* D providing what the mind has been craving for all the time!

Trio : B minor : Binary Form.

An eight-bar sentence of a smooth, flowing character forms the first part of the binary scheme, the second phrase modulating to D major. This is repeated.

The responsive second section starts in B minor and modulates to D major. This is repeated with slight modifications, after which the Scherzo is repeated.

The Trio forms a striking contrast to the Scherzo, both in character and in the 'regularity' of its accents and rhythm.

4th Movement: *Rondo : Allegro ma non troppo : D major : Sonata-Rondo Form.*

This movement, probably more than any other, suggested the name 'Pastoral' which the publisher gave to the sonata. The principal theme has the characteristics of a jolly country dance, the 'pastoral' effect being enhanced by the pedal-point D on which the tune is constructed. It opens as follows:

(a') *Allegro ma non troppo.*



This is immediately repeated and continued thus :



This continuation is also repeated, but in a varied form, $\text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ becoming $\text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$. The principal theme ends on the first note of bar 16.

A transitional passage in broken chords (bars 16–28) effects a modulation to the key of the dominant (A major), leading to the second main theme at bar 28 (last quaver).



This is repeated in varied form and continued by repetition of the 'weak' cadential ending (bars 35, 36) four times, a strong 'masculine' cadence following at bars 42 and 43. This leads to the second part of the subject, which takes this vigorous form :

(B'')




At bar 51 the first theme (a) makes its second appearance. Note the new figure superimposed on the bass previously unaccompanied (cf. bars 56, 57 with bars 5 and 6).

At bar 67 a passage founded on the bass of the principal theme leads ultimately to the beginning of the episode at bar 79, the first note of the latter overlapping the end of this transitional passage.

The episode, in which the main idea

(c)



is treated in imitation, centres round the key of G major, with incidental modulation, till bar 91 is reached, when it appears in G minor and modulates to D minor at bar 95. Here, while the bass preserves its original form, the upper parts make play with the rhythm  which is the germ of the whole idea, the ascending form being freely imitated by inversion (descending). At bar 101 the latter portion of the

second theme (β') appears in D minor, continuing till bar 113, the dominant harmony with which it ends forming a fitting preparation for the return of the principal theme (α), which on this occasion is again slightly varied (cf. bars 118 and 119 with bars 56 and 57 and bars 5 and 6).

The movement follows the normal course till bar 168 ushers in a coda formed for the most part on the bass of the principal theme. Note the dominant pedal (bars 177-92), and the reference to the broken chords of the transition between α'' and β' (cf. bars 187-92 with 16-28). From bar 192 (last quaver) to the end, the bass of the principal theme, with its tonic pedal, forms the basis of a brilliant climax worked up, at increased speed (*piu allegro*), from *p* to *ff*, two *ff* cadence chords bringing the movement to an abrupt end.

Sonata in D minor, Op. 31, No. 2

According to Czerny, Beethoven, after he had written the sonata we have just been studying (Op. 28), declared to a friend that he was not satisfied with the work he had so far produced. 'From to-day', he said, 'I will strike out a new road.' During the year 1802 he was engaged upon three sonatas for piano and violin (Op. 30), and three for piano alone (Op. 31). We may justly look for evidences of a change of style, then, in the work now before us. Nor shall we be disappointed, for the D minor Sonata is decidedly the most original of the three which constitute Op. 31. It consists of three movements, all of them, curiously enough, in Sonata Form, a fact which testifies to the elasticity of that form in Beethoven's hands, for the subject-matter of the three movements is strongly contrasted.

1st Movement: *Largo*: *Allegro*: *D minor*: *Sonata Form.*

One cannot listen to the first dozen bars of this movement without feeling that Beethoven has indeed struck out a new road. The alternation of *largo* and *allegro*, and the *agitato* nature of the latter create an effect which must have greatly astonished those who heard it for the first time. The first theme begins and ends with dominant harmony; then we find ourselves in F major at the second *largo*, only to be hustled out of that key in turn, no feeling of settlement in the key of D minor being experienced until the 13th bar, and no decided cadence in that key till bar 21. It is all highly dramatic: there is a feeling in the air that things are going to happen.

Here is the first theme, with its alternation of slow and quick tempo:

(a)

The musical score is written for piano (p) and includes dynamic markings such as *pp*, *p*, *sf*, and *p*. It features tempo markings: *Largo.*, *Allegro.*, and *Adagio.*. The score is in D minor, indicated by three flats in the key signature. The first system shows a tempo change from *Largo.* to *Allegro.* marked with an 'x'. The second system shows a tempo change from *Adagio.* to a faster tempo marked with a tilde (~). The score includes a pedal point (Ped.) and a fermata (f). A star (*) marks a specific point in the music.

Sonata in D minor, Op. 31, No. 2 33

From bar 7 (transition) the music continues in this restless strain till bar 21 is reached, when the following dialogue between bass and treble occurs, and we feel comfortably settled in the key of D minor :



After another four bars, however, the bass motive 'χ', which is the motive of the opening *largo*, forms the basis of a modulatory passage leading to the dominant chord of A minor in bar 41. This curtailing of the rhythm from four bars, as in 7, to two bars increases the feeling of excitement, so that we are not surprised at the *agitato* nature of the next theme when it enters at the 41st bar (in A minor) : ¹



¹ The affinity between this and the *allegro* commencing in bar 2 will be observed.

This mood persists till bar 55 is reached, when the following angry little theme (β'') occurs and is developed at some length, ultimately merging in the coda, which consists of dominant and tonic harmony in the key of A minor (note the double counterpoint : cf. bars 75, 76 with bars 77, 78, &c.).



(Cf. the right-hand part of τ .)

Bars 87 (3rd beat) to 92 form a link leading to the repetition of the exposition, and, after this repetition, to the development section, which begins with the *largo* bars of α , first on the chord of D major (1st inversion), then on the chord of B with the minor 7th, and lastly on the chord of F# major (2nd inversion). Then follows, *allegro*, a development of the passage we have marked τ , beginning in the key of F# minor. This is treated in the same manner as before, being shorn of its last two bars after being twice stated in full. The ' χ ' portion is rushed through the keys of F# minor, B minor, G major, C major, A major, and D minor. A dominant pedal in this last key is reached at bar 121, and the following bars (down to bar 133) are founded on the β'' theme in a contracted form, which, bringing the sforzandos closer together, makes that theme more petulant than ever. (Cf. this



Sonata in D minor, Op. 31, No. 2 35

with β'' .) The following nine bars, based on the concluding portion of the exposition, lead to the beginning of the recapitulation.

This starts with the opening *largo* as before, but instead of the *allegro* following immediately, the *largo* is continued by what is practically a piece of operatic recitative without words. It is as if the music were trying to become articulate :



This device is not new. Others had used the vocal recitative style in instrumental music before,¹ but Beethoven's use of it here, interrupting the course of the principal theme at a point where every one must have expected an exact reproduction of the opening six bars of the sonata, is intensely dramatic. The most striking instance of the device occurs in the finale to the 9th Symphony (Choral), where the 'cellos and double-basses struggle, as it were, to express themselves vocally, their theme being ultimately

¹ e. g. in an early sonata for piano and violin by Biber (1681), in C. P. E. Bach's Sonata in F, Haydn's 'Le Midi' Symphony, &c.

taken up by the bass voice in a summons to the multitudes to join in the mighty song of joy.

Following on the passage quoted above, the *allegro* (bars 2, last beat, to 6) with its *adagio* cadence is introduced just as before. Another recitative passage follows the next *largo*, the two bars on the C major chord being continued by another 'solo' recitative passage in F minor. Once more Beethoven balks us. Instead of starting the transitional matter with the previous *allegro* as in the exposition, he introduces an entirely new passage, starting with four *pp* repetitions of the chord of C♯ major in the quick tempo, and following it by two bars of arpeggios in F♯ minor. He repeats the process, ending in G minor, and again ending in D minor, in which key the 'second' subject appears, the 'agitato' nature of which makes the rhapsodical passage we have been discussing strikingly appropriate. It is no doubt on account of these 'recitative' passages that some people call this work the 'Dramatic Sonata', though indeed there are many other dramatic moments in Beethoven's piano works. His themes have an individuality which often makes one feel that they act on their own initiative.

The rest of the movement calls for no comment, the continuation of the second subject and the coda taking the normal course.

2nd Movement: *Adagio*: B♭ major: Sonata Form (modified).

This beautiful movement presents a feature which is more common in the works of Beethoven's 'first' period than in his later works. In spite of his determination to strike out a new road, we find here a theme which is quite Mozartian in its pure classical beauty. Moreover, it is accompanied in the usual

Sonata in D minor, Op. 31, No. 2 37

eighteenth-century manner, the whole passage being in striking contrast to the phraseology of the other main theme. The first subject is pure Beethoven, the second, beginning in bar 30, is a 'throw-back' to the earlier style.

The first subject occupies the first 17 bars, an eight-bar sentence being answered by a nine-bar one. The first bar is a 'preliminary' one, which is afterwards worked into the rhythmic scheme of the movement (cf. bar 9). The nine-bar rhythm, it should be noted, is produced by augmentation at the cadence.

The first sentence is as follows :


(a) *Adagio.*

The musical score is written for piano. The first system shows the initial measures, including a treble staff with a melodic line and a bass staff with accompaniment. The second system continues the piece, with a crescendo marking and a forte dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The augmentation referred to will be clear if we compare the following 'normal' ending with what Beethoven actually wrote :

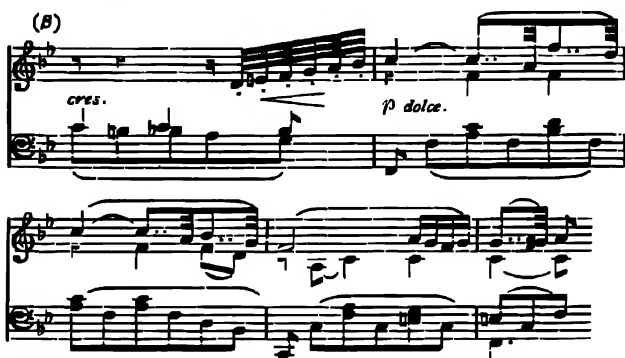
Bar 14 15 16

This musical score shows the final measures of the first sentence. It consists of two staves, treble and bass, showing the final measures of the first sentence. The notation includes various musical symbols such as notes, rests, and dynamic markings.


A characteristic rhythmic figure  introduces the transition, which starts in the tonic key and modulates to C major at bar 23, continuing with a dominant pedal, based on the rhythmic figure referred to, and used both below and above the thematic material, till bar 30 is reached.

Here the 'Mozartian' second subject begins thus in F major:

(B)



and continues as far as the first quaver in bar 38, its eight bars providing a nicely calculated and proportionate contrast to the principal theme of the movement.

There is no development section, a transitional passage, in which the characteristic figure  is prominent in the bass, leading to the return of the

first theme at bar 43. The second part of this is ornamented by an accompaniment of broken-chord figures in demisemiquavers, foreshadowed in the 'prefix' to the first chord of bar 51.


At bar 72 the second subject returns in the tonic

Sonata in D minor, Op. 31, No. 2 39.

key, whilst a coda commencing in bar 80 brings the movement to a conclusion. The latter refers (1) to the material of the second transition (bars 38-42), and (2) to the first subject (bars 89-98), concluding with a quiet passage on a tonic pedal whose connexion with previously used material is obvious (e.g. cf. bars 100-1 with bars 87-8).

3rd Movement : *Allegretto* : *D minor* : *Sonata Form.*

There is a story that the rhythm of this movement 'was suggested by the beat of a galloping horse, and this, if true, illustrates the manner in which Beethoven allowed his music to be affected by external impressions. Like all the greatest musicians he seldom attempted any direct representation of scenes or sounds in nature . . . he prefers . . . to represent not the external scene but its psychological analogue or counterpart: the measure is not that of a gallop, but it calls up the same impression of haste and urgency.'¹

The first theme (bars 1-31) is built on a rhythmic figure ♩  which is very persistent throughout the movement. It commences as follows, in four-bar rhythm :



¹ Sir Henry Hadow in *Oxford History of Music*, vol. v, pp. 291, 292.

The transition to the second theme, which occupies bars 31 to 43 (1st beat), keeps up the restless mood, whilst the cross-rhythm (2-8 in effect) of the first part of the second theme itself (β') intensifies the feeling of 'haste and urgency':




β' is repeated in broken octave form and extended to sixteen bars, the second part of the second theme continuing as follows:



From bar 91 a link leads to the development section which commences in bar 95. It confines itself entirely to exploiting the rhythm of the first subject, the sequence of keys being G minor, A minor, D minor (N.B. the tonic key is generally avoided in this section

Sonata in D minor, Op. 31, No. 2 41

of a movement in sonata form), C minor, B \flat minor, E \flat minor, B \flat minor, A \flat major, B \flat minor (note the tonic pedal), A minor, D minor, G minor, and D minor. Note the inversion of α  at bar 118 and elsewhere. At bar 169 note the combination of the rhythm of the first subject with the cross-rhythm of β' .

The recapitulation begins at bar 214, the first subject being curtailed. Avoiding a close in the tonic, it passes imperceptibly into the transition, which reaches the key of B \flat major at bar 235 and, continuing through B \flat minor, F minor, C minor, and G minor, ultimately reaches the dominant of D minor at bar 271. The second theme then enters and is given in full in the tonic key. At bar 319 a link leads to the Coda, which continues the rhythmic figure of the opening, a dominant pedal (bars 335-50) introducing a full statement of the first subject (rather unusually), the *sf* A's on the third beat giving it an entirely new character. The concluding section is strikingly effective on account of the unexpected *piano* in bar 385 after the *ff*.

It will be noticed that the whole of this long movement is developed from two rhythmic ideas, the four-note figure of α and the two-quaver figure of β' .

Sonata in F minor, Op. 57 ('Appassionata')

This sonata, which was written probably in 1804 and published in 1807, is undoubtedly one of the greatest works in all pianoforte literature. It is the product of a mature mind: the work not merely of a man who has mastered the technique of his art,

so that he uses his tools with perfect confidence and unerring skill, but of a man who has faced life fearlessly, shirking no experience, however bitter. And indeed Beethoven, with all his capacity for joy, with all his sense of humour and love of a practical joke, had his full share of suffering—physical suffering due to his deafness and its attendant ills, mental suffering due to his ill fortune in love, to his own morbidly sensitive temperament, and to worries of various kinds. Independent almost to 'a fault, boorish at times and ill-tempered, yet craving to be understood and loved, he lived only in his music. His inner life was one of ceaseless conflict. 'I will grapple with Fate,' he says; 'it shall never drag me down.'

While it is difficult, for the most part, to connect Beethoven's music directly with the events of his life, it is easy to feel in his works the force of his personality, with its strange mixture of tenderness and volcanic impetuosity. Music to him meant more than the writing of a well-turned phrase, it was a vehicle for the expression of emotion, a means of recording human experience; and his sureness of technique, his thorough mastery of his material, now made it possible for him to express himself convincingly. There is no fumbling, every note is vital, even the smallest detail becoming significant as the work proceeds. He never degenerates into incoherent rhapsody, but preserves the balance between expression and design. His 'form' is perfectly clear, but form to him was no fetish to be worshipped for its own sake; it was merely a synonym for coherence.

This sonata is a perfect example of Beethoven's 'second' style. The title 'Appassionata' was given by the publisher; it is quite a fitting one, though it might quite as justifiably be given to others of the

sonatas. There are only three movements, but everything is on a grand scale—expansive, elemental. The Theme with Variations gives some relief to the emotional tension, but this is rudely disturbed by the entry of the final movement without a break, as if its turbulent passion could contain itself no longer.

1st Movement: *Allegro assai*: F minor: Sonata Form.


The sonata opens with a four-bar phrase modulating to the dominant at the cadence. It is an example of a strikingly impressive effect produced by simple means—a mere common chord arpeggio, treble and bass two octaves apart, followed by a simply harmonized appendage—an old device (cf. Haydn's Quartet in C, Op. 54, No. 2, and Mozart's G major Quartet), but arresting in its daring simplicity. One feels immediately in the grip of something elemental:


(a) *Allegro assai*.



This phrase is immediately repeated a semitone higher. Beethoven, it should be noted, indulges in a freedom of key within his 'first subjects' which his predecessors never allowed themselves. This particular device of repeating the initial idea a step higher or lower may be found also in the Waldstein Sonata (1st movement), in the first movement of Op. 31, No. 1, and elsewhere.

At bar 9 the cadential part of the theme (χ) alone occurs, wresting the music back to the dominant of the key. This is followed by an ominous figure *pp*

in the bass (γ)  (cf. the famous 'fate' motive of the 5th Symphony, begun about the year

1805, ). The ' χ ' portion of a

again occurs with the melody a third higher, only to be interrupted again by ' γ ', three times repeated, the third repetition *f* initiating a headlong rush of semiquavers based on the dominant 7th chord, a crashing chord of the submediant (inverted), and a pause on the dominant chord *p* bringing the statement of the first theme to a close. One cannot but feel in listening to this how far music has travelled from the purely classical ideal. This theme is charged with a dynamic emotional force which grips us in spite of ourselves. It is a living thing, almost articulate!

After the pause referred to, Beethoven makes as if to repeat the *a* theme *pp*, but after the third note an explosive *ff* passage (based on the tonic chord) rudely interrupts, the syncopation expressing frantic agitation. 'Not that strain again,' it seems to say. The *a* theme, however, persists, and gets a bit farther,

when another interruption occurs, and so on it goes, having its say, in spite of interruptions, till at bar 24 a throbbing quaver figure (the 'γ' motive, no doubt) makes itself felt as an accompaniment to plaintive, spasmodic cries, which gradually die down, producing a feeling almost of despair, till at bar 36 comfort comes in the shape of a beautiful, noble tune in A♭ major which provides a perfect counterpart to what has gone before (β').

(Second group of themes, No. 1)

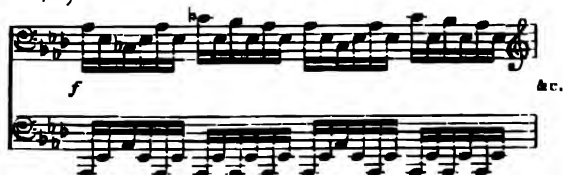
(β') *Tranquillo.*



The respite, however, is not for long. At bar 51 a new turbulent theme in A♭ minor (β'') bursts in, and the whole atmosphere is changed.

(Second group of themes, No. 2)

(β'')



This is repeated in F♭ major, and continued by a passionate passage, accompanied by an agitated semiquaver *tremolando*, in which the motive marked 'γ' above makes its presence felt. [Note that harmonically this passage is based on the dominant minor

9th chord (diminished 7th), which is much in evidence in this sonata.]



A repetition of the whole four bars leads to the last section of this group of themes, which obviously is derived from the last two beats of bar 54.



The music ultimately settles down on the chord of $A\flat$ minor *pp*. A double-bar marks the close of the 'exposition', but Beethoven discards the conventional repetition. Impassioned utterance such as we have in this sonata could not endure it. Continuity is an absolute necessity of the case. But note how Beethoven, while discarding the 'repeat', proceeds in the 'development' section to deal quite fully with the first theme, the transitional passage, and the β' theme, in this order, ending with a reference to the ' γ ' motive. Thus while 'developing' his themes he at the same time recapitulates the salient features of the exposition in their normal order !

At bar 65 the development section begins with the following :



which is really the previous chord enharmonically changed ($A\flat$ minor chord becoming $G\sharp$ minor). This provides a link to the statement of α in the key of E major, which is discussed in that key till bar 79, when the first part of α is rushed through a series of keys, accompanied by stormy semiquavers, first E minor, then C minor and $A\flat$ major until the dominant minor 9th chord in the key of $D\flat$ is reached, which prepares the way for a transitional passage, based on bars 24-34, in the key of $D\flat$. As in the exposition, this passage leads to the entry of β' , this time in $D\flat$ major. It is treated freely as to interval and melodic curve, and, becoming more and more animated, passes through $B\flat$ minor, $G\flat$ major, B minor, and C major until, at bar 123, the chord of the dominant minor 9th in F is reached. A torrent of rushing arpeggios on this chord leads at bar 130 to the ' γ ' motive, which is driven home by repetition till the *fp* in bar 134, after which the outburst subsides and nothing remains but the throbbing quavers of the bass (cf. bars 24 et seq.). Then, still to the accompaniment of these ominous quavers, the first theme

steals in *pp* (a). The atmosphere is different from that which pervades the opening of the sonata, the constant muttering of the quavers (which, by the way, form a dominant pedal) producing an eeriness not felt before.

At bar 151 a surprise occurs, the transitional passage beginning with *a* in F *major* instead of F minor, a ray of light amidst the surrounding gloom, which, however, does not last long. The plaintive passages, referred to above as occurring at bar 24, are again heard at bar 164, this time in the key of F minor. These lead to the first of the second group of themes (β') which enters in bar 174 in F major, with the same calm beauty and strength as before. The other themes (β'' and β''') occur in due course, the 'recapitulation' being quite normal.

At bar 204, overlapping the end of the recapitulation, an extensive coda begins. It lasts for 58 bars and is nearly as long as the exposition. This part of a sonata movement became increasingly important with Beethoven. Instead of a few chords emphasizing the key of the movement he gives us, as it were, an epilogue, and sometimes even 'an entire act'.¹

In the present instance Beethoven evidently felt that the usual proceeding in a movement of this kind failed to suffice for what he had to say. His subject is not exhausted, hence the long, developed coda, in which he lets himself go with a freedom which he eschewed in the 'development' section.

There is no interruption of the flow of the music, for the coda continues the style of the conclusion of the exposition, the first theme *a* entering unobtrusively in the bass (note the first two notes augmented to crotchets). It is then subjected to a process which

¹ See *Oxford History of Music*, vol. v, pp. 287-9.

is characteristic of the composer, and which produces a feeling of increasing intensity. First we have the complete rhythm thus :



(bars 204-6, 3rd beat) ;



(206 4th beat—207 1st beat) ;



(207-8 1st beat ; and finally (4) (overlapping B)



(209-10 1st beat).

Bar 210 introduces the β' theme in $D\flat$ major, which is subjected to similar compression, thus keeping up the feeling of excitement. At bar 218 a broken-chord figure is developed (cf. bars 125 et seq.), passing through $B\flat$ minor, F minor, and $B\flat$ minor again till a dominant pedal in F minor is reached (bar 231) which continues till bar 235, when the ' γ ' motive enters and is repeated several times with diminishing force and slackening pace. At bar 238 it is given out in 4-part harmony, *pp* and *adagio*, with a pause on the last chord, after which the tempo is increased, and four fierce chords in the same rhythm usher in the β' theme freely treated in F minor and $B\flat$ minor, subjected to compression as before, and worked up to a climax culminating in the chord of F minor in bar 249, when a three-note figure derived from ' γ ' is hammered out with tremendous power till a sudden *piano* at bar 257 introduces a figure in the rhythm

of the first three notes of *a* (♭—♯ ♭.) which is carried up to the top of the pianoforte and down again to the foot, getting gradually softer till the low F is reached, the accompanying tremolando dying away in the merest whisper (*ppp*).

Notes. (1) The rhythmic affinity between the themes marked *a'* and *β'* will be noticed by the student. The one seems the inevitable counterpart to the other.

(2) Analogous to the melodic compression mentioned above is the harmonic compression in bars 218–26, where at first one harmony lasts for two bars (218–21), then there are two chords to a bar (222–3), and, finally, four chords to each bar (224–6).

2nd Movement: *Andante con moto: D♭ major: Variation Form.*

This movement consists of a Theme with Variations of a quiet beauty which affords a welcome relief from the stormy passion of the first movement. The theme is in simple binary form, consisting of two eight-bar sentences, both ending in the tonic key. It is of slight melodic interest, and its diatonic harmony is relieved by but one touch of colour, the augmented sixth chord in bar 6.

Andante con moto.

p e dolce. &c.

The first variation preserves the theme quite clearly in the right-hand part, though the chords are detached, the bass being syncopated throughout.

The second variation has an embellishment of the

Sonata in F minor, Op. 57

51

theme in broken chords in the right hand, the bass being altered at bars 36 and 40.

p sempre legato.

&c.

In the third variation the melodic ideas are given to the right and left hand alternately, the whole being accompanied by a figure in demisemiquavers. The original melody is freely treated, the first two bars of each phrase in syncopation thus :

sf

f

This variation leads to a restatement of the theme

with modifications (note the moving bass in bars 83, 84 and 87, 88, and the change of register in bars 92 and 94).

At bar 96 an interrupted cadence occurs. Instead of the expected tonic chord we have a diminished 7th (dom. minor 9th in F) played *pp*. This is repeated an octave higher *ff*, shattering the calm of the *Andante*, and is followed without a break by five bars of the same chord *ff*, *Allegro ma non troppo*, which begin the introduction to the

3rd Movement: *Allegro ma non troppo*: F minor :
Sonata Form.

This introduction continues till bar 20, the figure in semiquavers ('X') hinting at the principal theme which is to come.

Allegro ma non troppo.

The musical score is written for piano. The first system shows the piano introduction in the right hand (treble clef) and the left hand (bass clef). The right hand has a piano (p) dynamic marking. The left hand has a piano (p) dynamic marking. The second system shows the piano introduction in the right hand (treble clef) and the left hand (bass clef). The right hand has a piano (p) dynamic marking. The left hand has a piano (p) dynamic marking. The figure marked 'X' is a semiquaver figure in the right hand.

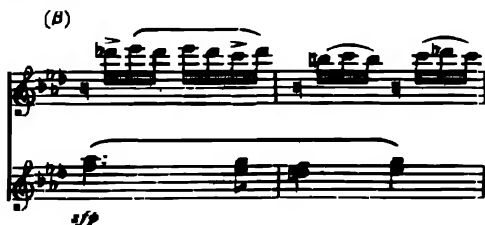
The figure marked 'X' works up to a climax (*ff*) and then dies down, the real 'first subject' of the movement beginning softly in bar 20 thus :



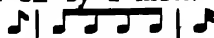
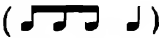
This idea persists till bar 36, when a second thought (a''), closely related to it, continues the whirl of sound till a full close in F minor at bar 64 marks the end of the first subject.



The transition from the first subject to the second contains no new material; it is based on a' harmonized. At bar 76 the second subject in C minor emerges, commencing thus:



The expansion of this idea carries the music on in an unbroken swing to bar 96, when the last section of the

exposition is reached. This is based on the α' idea treated in imitation and rounded off by a motive in repeated chords whose rhythm  recalls the ' γ ' motive of the first movement (). A diminished 7th chord instead of the expected tonic chord of F minor marks the climax of this passage at bar 112, after which the music dies down to a subdued muttering in the bass. The development of the main theme α' now begins *pp* in B \flat minor. This continues to bar 143, having worked up from *pp* to *f* without ever abating the rush of the semiquavers. At bar 143 there enters a new idea, still in B \flat minor, which continues and heightens the restless mood, the syncopation and tremolando increasing the agitation :

(e)



This episode (e) continues till at bar 158 α' is again predominant, treated in imitation, first in F minor, then in G \flat major, then in B \flat minor, producing a climax of great animation. At bar 168 a dominant pedal in F minor commences and lasts till bar 175. The expected cadence is avoided, the chord of G \flat major (Neapolitan 6th) coming in with a crash in bar 176 and being continued in arpeggio for three bars. After a bar's silence the dominant 7th in F minor is similarly treated, followed by another bar's silence, after which the diminished 7th chord forms the basis of a passage in which the tension is gradually

slackened until, at bar 206, the dominant 7th, repeated five times *calmando* over a pedal C, brings us to the 'recapitulation', the first theme (a') entering *pp*. At bar 220 a counter-melody in the right-hand part is played off against (a') in the left thus :



The recapitulation proceeds on its normal course, with the usual insistence on the tonic key, till at bar 307 a double bar and 'repeat' sign enjoins the unusual procedure of repeating the whole of the music from the beginning of the development section. Probably it is in view of this that at bar 308 we have an entirely new theme of great incisiveness ushering in the Coda (*Presto*).



This eight-bar sentence is repeated and followed by the same idea beginning in A \flat major and modulating back to F minor, and extended to ten bars. This likewise is repeated, after which the principal theme (a') is developed to a truly overwhelming climax, the sonata ending with six bars of the common chord of F minor in arpeggios and three crashing sforzandos.

Sonata in E major, Op. 109

The works of Beethoven's third period are admittedly hard nuts for the average listener to crack. Structurally they present several new characteristics, notably in Op. 111, where, after several less successful efforts (e.g. in Op. 106 and Op. 110), he succeeds in fusing the two forms—sonata and fugue. There is, moreover, even where no fugue is present, a much more free polyphonic style, in which the constituent parts or 'voices' attain the maximum of individuality. His melodies too have a spirituality which even the finest of his previous ones fail to attain. The direction 'mit innigster Empfindung' which he prefixes to the theme of the second movement of this sonata and to others of his themes during this period, seems to point to the fact that he is striving after a sublime expression of the very quintessence of human emotion, purged of all its grosser aspects.

This music was written at a time when Beethoven, having tasted the sweets of success and acclamation, was plunged into the most trying and difficult circumstances of his whole life. His brother's death, his worries with the widow and his nephew, his complete deafness and chronic ill-health, and his actual poverty, all combined to put him to the severest trial. But he still continued to produce works. Driven in upon

himself, more and more, however, he looked no longer without for inspiration, but turned his thoughts inwards in contemplation of his own soul. As Vincent d'Indy puts it, this was the 'période de reflexion'.

We have chosen this particular sonata because it contains the wonderful *Andante molto cantabile*, which exemplifies the spirituality we have mentioned, and also, in the variations, the polyphonic texture which is also a characteristic of the third period.

1st Movement: *Vivace ma non troppo: E major.*

This movement consists of a theme, enunciated in the first eight bars, which alternates with a second expressive *Adagio*, somewhat in the manner of a rondo. The *Adagio* is in the style of a free improvisation.

The *Vivace* theme starts as follows:

(a')

Vivace, ma non troppo. Sempre legato.



This is continued in the same style till at the 9th bar, overlapping the *Vivace* theme, the *Adagio* enters thus:

(B) *Adagio espressivo.*



The *a'* theme reappears at bar 15 beginning in B major. At bar 21 a new melody is added above its rhythm thus :



Beginning in G# minor, this works up to a climax; passing through B major, D# minor, F# major, and so reaching a dominant pedal in B major at bar 33, and an inverted dominant pedal in E major at bar 42. At bar 48 the *a* theme enters in the tonic.

This is interrupted by the *Adagio* again at bar 58 in F# minor, modulating at bar 61 to C major. This is continued as before with heightened intensity. A diminuendo leads to a recurrence of the *a'* idea at bar 66. A passage in crotchet chords, bearing some affinity to (*a''*), leads to a coda on a tonic pedal based upon the rhythm of *a'*.

Formal analysis is really to little purpose in a movement of this kind, which depends for its effect upon a realization of the same kind of abandon as characterizes a good improvisation.

2nd Movement : *Prestissimo in E minor : Sonata Form.*

This delightful movement is a good example of the closely-knit organic style of Beethoven's later period. There is little contrast between the main themes, the whole being largely developed from the rhythms contained in the first four bars. Its key-system, however, conforms to that of the 'First-Movement' or 'Sonata-Form' type. The polyphonic nature of the music will be obvious to all.

The first subject starts thus :



At bar 9, over a long dominant pedal, it is continued in this fashion :



till bar 24 is reached, where there is a full close in the tonic.

A transitional passage, based on the rhythm of a', bars 3 and 4, first in bare octaves and then harmonized, leads to the 'second subject' in B minor (on a dominant pedal). This, it will be observed, preserves much

the same rhythm as α' and α'' . It overlaps the end of the transition.



The second subject may be said to end at the first beat of bar 66 (overlapping the beginning of the development section). Note the freedom of modulation within the second subject. (B minor, F# minor, E minor, D minor, C major, B minor; the keys of F# minor, E minor, and D minor never being really established, however.) The double counterpart in bars 57-65 will be noted.

The development section starts at bar 66 with a reference to the α' theme. At bar 70, over a pedal B, the bass of α' is treated in canon in two parts. The key of C major is reached in bar 83. Note how the three-crotchet figure (bars 81 and 82 1st beat) is developed and how the bass of α' is transferred to the top part and harmonized (bars 89 et seq.).

The recapitulation starts in bar 105. There are some differences in treatment in this section: e.g. the α' theme is transferred to the bass in bars 112-20, while the original bass is inverted and transformed in rhythm. The syncopated version of its first two notes was foreshadowed in bars 83 and 84 (♩. ♩. ♩). The rest of the movement proceeds normally, a short coda founded on the bass of bars 158-61 bringing it to an abrupt end.

In its economy of material and its concentration, this movement recalls the methods of the 'sonatas' and suites of the early eighteenth century.

3rd Movement: *Theme with Variations: E major.*

This wonderful tune may be taken as typical of that sublimity of expression which is characteristic of Beethoven's melodies in those last years of his life, when his soul was 'closed to the noise and turmoil of the outside world'¹. With a full sense of the meaning of the word we do not hesitate to speak of its *ineffable* beauty.

The theme is in two parts, the first eight bars ending in the dominant, the second returning to the tonic. Each part is repeated. Note the wonderful tenderness of the final cadence. The whole theme is daring in its simplicity.

Andante molto cantabile ed espressivo.

MAZZO VOCE.



¹ Vincent d'Indy, *Beethoven*.

the same rhythm as α' and α'' . It overlaps the end of the transition.



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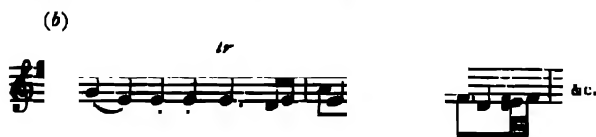
¹ Vincent d'Indy, *Beethoven*.

Variation I. This consists of a new melody of exquisitely beautiful 'curve' on a simpler, more diatonic, harmonic basis which serves as a foil to the melody, much in the same way as the simple harmonies of many of Mozart's melodies do.

Variation II. Here we have a 'double' variation, each repetition of the theme receiving different treatment. The first eight bars give the theme, easily traceable, in broken chord form.



The next eight bars start off with the following figure based on the opening of the theme, treated in 'imitation' on a dominant pedal :



but after four bars the variation takes this form :



the (a) form returning at bar 17, when the second half

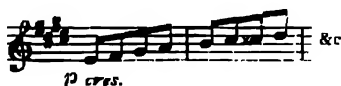
Sonata in E major, Op. 109 63

of the theme is treated in the same manner as the first, all three features *a*, *b*, and *c* appearing in turn.

Variation III. Again we have a double variation, the first eight bars starting thus with great animation, the bass hinting at the melodic outline of the theme :



This is inverted (double counterpoint). Beginning at bar 9, the whole is repeated, the quaver rests being filled in with 'passing-notes' thus :



The second part of the theme is similarly treated.

Variation IV. The time is again changed, this time to 9-8, and the tempo of the theme resumed. The whole variation is based on an embellished form of the theme :



the *x* figure playing an important part throughout, frequently treated 'imitatively'. The '*y*' portion of the above is likewise treated in imitation. The combination of *x* and *y*, treated in double counterpoint, will be noted. After the repetition of the first

part, contrapuntal treatment gives place to harmonic till bar 13 is reached ; thus :



At bar 13 the x figure reappears, treated imitatively, and persists till the last bar. It will be noted that the repetitions are not written out in full, this not being a double variation.

Variation V. The whole is a closely-knit development of the following, treated contrapuntally, in a free fugal style :



The connexion with the opening bars of the theme is obvious. The 'imitations' are accompanied by an independent part, sometimes in quavers.

This variation leads without a break into

Variation VI. In this the theme is more in evidence, at first in a simple form under an 'inverted' dominant pedal thus :

Tempo 1. del tema.
Cantabile.



and then in an embellished form in 9-8 time. On the return of the 3-4 time the first four bars of the above are given in quavers, the 'pedal' notes taking the form of trills. These trills persist while the melody is given in triplets. At bar 17 a dominant-pedal shake supports a series of rushing demisemiquavers in broken chords which continue till bar 24, when a scale passage in demisemiquavers introduces the following, in which the melody (second part of the theme) is heard in detached quavers against the rushing semiquaver figure and an inverted dominant pedal :



It is not till this point is reached that the significance of bars 17-24 becomes clear.

Note the prolongation of the dominant 7th chord from bar 32 to bar 35. The resolution ultimately comes in bar 36, when the original theme appears overlapping the end of the variation. The theme is

now stated quite simply as at first, without repeats, the whole movement ending in the atmosphere of spiritual calm with which it began.

Note. M. Vincent d'Indy has pointed out that Beethoven in his last period seems to have been drawn towards the earlier forms of the *Suite*, the *Fugue*, and the *Chorale with variations*, and he says that it is his 'new use of these traditional elements which gives the works of this period their consummate and incontestable originality'.¹

¹ Vincent d'Indy, *Beethoven*.

THE MUSICAL PILGRIM

BEETHOVEN

The Pianoforte Sonatas II

By A. FORBES MILNE

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PREFACE

WHEN writing the little book on *The Pianoforte Sonatas* which has already been published in 'The Musical Pilgrim' Series, the author had no intention of following it up with another. As an additional volume has been asked for, however, a further selection from the sonatas is here submitted. Some of these are treated with less analytical detail, partly because the student, if he has studied the sonatas analysed in the previous book, can supply the missing details himself, and partly because it seemed advisable on this occasion to lay more stress on the later works, and on the ideas of which these works are an expression. Three sonatas belonging to the third period of Beethoven's creative life have therefore been given somewhat fuller treatment. Besides presenting many structural features of importance, they are human documents of the greatest interest, revealing the heroic attitude towards the 'slings and arrows of outrageous fortune' which characterized the composer's ultimate philosophy of life.

A. F. M.

BERKHAMSTED,
March 1928.

CONTENTS

SONATA IN C MAJOR, OP. 2, No. 3 . . .	5
SONATA (PATHÉTIQUE) IN C MINOR, OP. 13 .	12
SONATA IN A \flat MAJOR, OP. 26 . . .	19
SONATA IN C MAJOR, OP. 53 (WALDSTEIN) .	26
SONATA IN B \flat MAJOR, OP. 106 . . .	34
SONATA IN A \flat MAJOR, OP. 110 . . .	50
SONATA IN C MINOR, OP. 111 . . .	58

Sonata in C major, Op. 2, No. 3

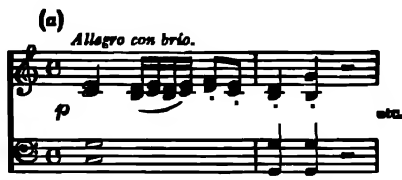
VINCENT D'INDY, in discussing the works of Beethoven, recognizes three creative periods: (1) *période d'imitation*, (2) *période de transition*, (3) *période de réflexion*. The compositions of the first period, to which this sonata belongs, certainly show evidence of Beethoven's indebtedness to his predecessors. In this sense they are 'imitative'; but they also afford glimpses of those features which ultimately stamp his work as characteristic and individual. No doubt his master Neefe made him acquainted with the sonatas of Wilhelm Rust, Emanuel Bach, and Haydn, from all of whom he learned something. There is a decided affinity between some of his themes and those of C. P. E. Bach, and there is plenty of evidence that he owed his mastery of structural principles to Haydn.

This sonata in C major belongs essentially to the same category as many other eighteenth-century examples. Its themes are not strikingly original, and its structure is true to type. The slow movement, where, if anywhere, one would expect the real Beethoven to emerge, adopts (in its opening theme) the somewhat formal style of the period, but the mood is more serious; it is more than a well-turned phrase. The scherzo, with its *sforzandos* and contrasts of register, has touches of individuality, but the finale is conspicuous for its effective brilliance rather than for musical significance. The whole sonata, indeed, is concerned more with virtuosity than with expression, which is quite natural seeing that it is the work of a young man, written at a time when he was a frequent performer at concerts and probably gloried in his executive skill. Structurally,

however, the sonata shows complete mastery of the inherited forms. It consists of four movements, was written in 1795, and is dedicated to Haydn.

1st Movement: *Allegro con brio*: C major: Sonata Form.

The principal theme, which extends to bar 13, starts thus :

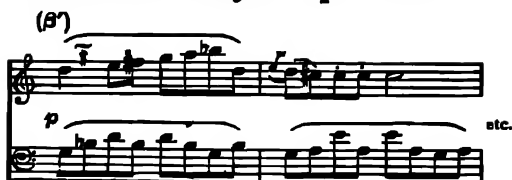


It is simply a graceful pattern of the decorous type characteristic of the eighteenth century. It is continued with the melody in the bass till, overlapping its conclusion, a transitional passage begins at bar 13. This, though of a formal type, is somewhat more organized than usual hitherto:



At bar 21 dominant harmony is reached and a new figure occurs over alternations of tonic and dominant. The transition ends with a descending scale of G major, ending on the tonic, a somewhat crude procedure soon abandoned by Beethoven. The anticipation of the new tonic is here somewhat atoned for by the fact that the second subject commences in G minor, instead of G major.

Sonata in C major, Op. 2, No. 3 7



After twenty bars this is succeeded by a second section in the major mode, in which a melodic figure announced in the treble is imitated in the tenor:



Then follows an interpolation from the transition (τ) which leads ultimately to the last section (*codetta*), which is based on the following:



Note that as usual with Beethoven (following Haydn's example) the second subject consists of three elements, the last being in the nature of a *codetta*.

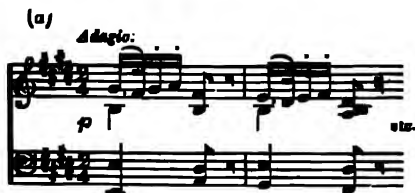
The development section is concerned with (1) the *codetta* motive (β'''), (2) the germ of the first subject and its syncopated counterpart (*v.* bars 9 and 10). It passes through in succession the keys of C min., F min., E♭ maj., F♯ min., D maj., G min., C min., F min.,

E♭ maj., G maj., ten bars of a pedal G leading to the recapitulation, in which the only points of note are (1) the different continuation of the first subject, consisting of a development of its last two bars (*v.* bars 148–56) and taking the place of the first part of the transition (7), and (2) the inclusion of a cadenza in the coda, which is quite in accordance with the virtuosity already mentioned.

2nd Movement: *Adagio: E major: Sonata Form*¹ (*without Development*).

The choice of key in this movement is noteworthy. The subdominant is by far the most common key for the slow movement with the earlier sonata-writers. Beethoven allowed himself an increasing liberty in this respect as time went on.

The opening theme is developed from a shapely figure, somewhat suggestive of Haydn, but its treatment is more individual after the 5th bar, when emotional significance overrules the demands of symmetry and formal precision.



The second theme in E minor is more impetuous; dreams give place to action. It is in two sections (β' and β'').

¹ Some authorities analyse this movement as a rondo, a occurring three times.

(a)

Allegro.

sentence altered so as to end in A minor. Instead of the usual 'repeat' sign being used in the section after the double-bar, the latter is written out in full and altered at the end so as to lead to dominant harmony in C major in preparation for the repetition of the scherzo. After the latter a coda is added in which the main features are two pedals, the first on the dominant, the second on the tonic.

4th Movement: *Allegro assai*: C major: Rondo Form.

This brilliant movement starts with the following subject:

(a)



A passage on a dominant pedal follows in which the left-hand part consists of an augmentation of the figure marked γ. This is followed by a reference to α which

Sonata in C major, Op. 2, No. 3 11

carries out a modulation to G major, in which key the second subject is announced:



This is repeated, modulating to G minor, and extended. After a passage on a pedal G, a link leads to the re-entry of *a*, which is the basis of a modulatory transition to the episode, the key of the latter, F major, being reached through D minor, E minor, A minor, and C major. The episode, which is in two sections, forms a quiet legato contrast to the staccato of the main theme:



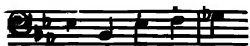
Both sections are repeated, after which *ε'* is developed at some length, ending in a pedal-point on G.

A link leads to the final section of the movement in which α (extended) and β appear in the tonic key, the brilliant passage on a pedal being again a feature of the connecting passage between the two subjects.

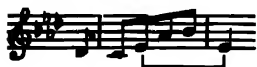
A dazzling coda founded on the first subject and giving further scope for virtuosity concludes the work.

Sonata (Pathétique) in C minor, Op. 13

This sonata, composed in 1798 and dedicated to Prince Carl von Lichnowsky, has become so hackneyed that the fact that it is the most advanced in structure of all the works of Beethoven's first period has perhaps been obscured. Moreover, its themes have an emotional colour more significant than is to be found in any of the earlier sonatas (except Op. 10, No. 3, the slow movement of which gives a foretaste of the sublimity which became so characteristic in later years). At the same time it may be considered rather as an essay in the 'pathetic' style than as a record of personal experience. Beethoven had not yet passed through the fiery furnace of affliction. As to structure, note (1) the Introduction plays an important part in the scheme, which is unusual in the early works; (2) the sonata as a whole affords an example of close affinity between the themes of the various movements. All the following spring from the same germ:



(1st Movement, 2nd Subject.)



(2nd Movement, 1st Subject.)



(3rd Movement, 1st Subject.)

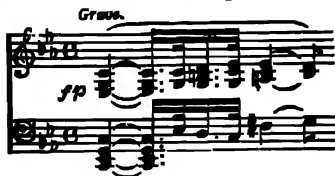
Sonata (Pathétique) in C minor, Op. 13 13


The motive of the Introduction clearly originates from the same source.

The intimate connexion between the Introduction and the following *Allegro* deserves attention. Not only does the theme of the *Grave* interrupt the energy of the *Allegro* twice (the second time in a truncated form, minus its first chord), but a fragment of this theme, in an augmented form, takes part in the development, illustrating the combat between antagonistic ideas which to Beethoven was a definite principle in sonata-construction. According to Schindler, he named those opposites 'widerstrebend' (striving, militant) and 'bit-tend' (praying, plaintive). Hence arises the 'masculine' nature of most of his first subjects and the 'feminine' nature of his second themes. In performing this sonata, this principle must be kept in mind, especially as Beethoven himself said that many people failed to see the point when the two ideas come into conflict in the *Allegro*. Another hint as to interpretation may not be amiss in discussing a sonata so often played by amateurs. M. d'Indy points out that the finale must not be played 'à la Haydn'. That is, the player must endeavour to reveal its touch of pathos.

Introduction: *Grave: C minor.*

This is based on the following motive: ¹

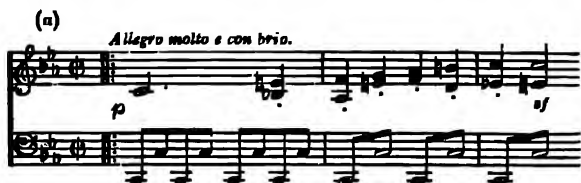


¹ The player must take care to play the first  very softly, so that the opening chord does not sound as if isolated from what follows.

This modulates to E_b major and then leads to dominant harmony in C minor, in preparation for the entry of the *Allegro* theme. Note the contrast between the yearning passages marked *p* and the rough energetic replies marked *f*.

1st Movement: *Allegro molto e con brio*: C minor: Sonata Form.

The *Allegro* starts with a fiercely energetic subject:



The transition begins in bar 9 (overlapping the end of a) with a repetition of the above altered so as to end in the dominant, which is followed by a passage in C minor:



A passage based on a occurs three times (in G, A_b and

Sonata (*Pathétique*) in C minor, Op. 13 15

B \flat major), the final appearance being prolonged by repetition of the cadence in B \flat (dominant of E \flat).

The second subject follows in three sections:



The exposition ends with a reference to α in E \flat major, which leads to the dominant-seventh chord in G.

The development section begins with a quotation of the theme of the Introduction in G minor, ending with a beautiful enharmonic modulation to E minor (E \flat becoming D \sharp). Then follows a struggle between a passage in the rhythm of the first subject and a motive from the Introduction (augmented).



This is repeated in G minor and further develop-

ment leads to a dominant pedal in C, the material developed being easily recognizable. A brilliant passage in quavers leads to the recapitulation in which the transition differs from that of the exposition. A second interpolation of the *Grave* motive, shorn of its first chord, followed by a brilliant reference to the victorious first subject (a), brings the movement to a close.

2nd Movement: *Adagio cantabile: A♭ major: Simple Rondo Form.*

The first subject of this movement is a quiet, pensive melody, which must not be made over-sentimental. It expresses the feeling of humanity at large rather than the petty sentiment of an individual:

(a)

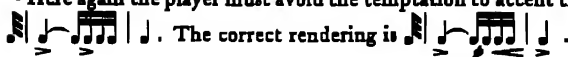


This is repeated with a fuller accompaniment, after which a new melody,¹ serene and graceful, forms the first episode.

(c')



¹ Here again the player must avoid the temptation to accent thus:



Sonata (*Pathétique*) in C minor, Op. 13 17

After the reappearance of α a new element enters (in $A\flat$ minor), disturbing the atmosphere of serenity with its fretful petulance, which the throbbing triplets emphasize. It is like the intrusion of earthly worry upon a soul rapt in quiet contemplation.



After modulating to E major this leads to the dominant of $A\flat$, in which key α returns, accompanied this time by a graceful triplet figure, whose phrasing produces a very different effect from the triplets in ϵ' . A coda brings the movement to a tranquil close.

3rd Movement: *Allegro*: C minor: Sonata-Rondo Form.

The principal theme, starting as follows, occupies 17 bars: (α)



A short transitional passage in F minor (repeated in $E\flat$) leads to the second subject, which contains three elements, all in the key of the relative major ($E\flat$). First,



then



and lastly



Thereafter a passage based on β'' leads to the re-entry of α , after which a quiet episode in $A\flat$ major occurs which is treated in invertible counterpoint.

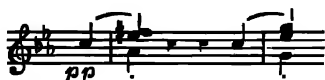


This is repeated both over and under a counterpoint in quavers, leading to a dominant pedal in C at bar 107. The principal theme α then recurs, slightly altered, and leads, without any bridge, to the second theme (β' , β'' , and β''') in C major, the third limb of which (β''') is prolonged to form a link leading to the last entry of α , which is subjected to slight variation.

The coda refers to β'' and modulates to $A\flat$ major, on the dominant 7th of which there is a pause, after which the main theme α , shorn of its first note (cf. the last entry

Sonata (Pathétique) in C minor, Op. 13 19

of the *grave* in the 1st Movement), enters quietly in $A\flat$ major. After a questioning, hesitating whisper



a brilliant explosive scale of C minor brings the work to an end.

Sonata in A-flat major, Op. 26

Authorities are somewhat divided about this sonata. Should it be assigned to Beethoven's first period, where the influence of tradition is strongest, or to his second period, during which his originality became more assertive? It was probably written in 1801, as it was published in the following year. The date, however, cannot be taken as a deciding factor. Lenz includes it in the first period, but there are strong evidences of unrest, of dissatisfaction with the traditions of form, of experimental gropings, all of which are characteristic of the second period. Some of these evidences may be mentioned.

In the first place, it will be observed that not one of the movements is in sonata form, a feature which this work shares with the next sonata (Op. 27, No. 1, *Quasi una fantasia*). It is as if Beethoven in his desire to produce something different from the works of his predecessors, and if possible transcend them, goes to extremes. After these two experiments he seems to have felt that a sonata without any movement in the most organized form was lacking in stability. His sub-title to the $E\flat$ sonata—*Quasi una fantasia*—shows that he had qualms about calling such a work a sonata at all.

It was, in fact, an attempt to blend the freedom of improvisation with the restrictions of formal composition. His next move was to discard the *rondo* to a large extent, and rely on the *schерzo* for the element of gaiety. So we find finales in sonata form, and sometimes slow movements also, in a modified degree. Sometimes he cast *all* the movements in this shape, so fascinated was he by its 'architectural' possibilities (v. Op. 31, No. 2, and Op. 81).

In the second place, the introduction of a march in place of the usual slow movement, and a *characteristic* march at that (*Marcia funebre sulla morte d'un Eroe*), indicates an attraction to the spirit of romance, which in time was destined to loosen the structure and stretch the limits of the sonata to breaking-point.

It may be noted also that, except for the Andante in the early Op. 14, No. 2, this is the first example of the use of variation form in Beethoven's sonatas. In three later sonatas he employed it, though never again in the first movement.

1st Movement: *Andante* A♭ major: *Air with Variations*.

The air is in ternary form, the first part consisting of a 16-bar sentence, the second half of which is a repetition of the first, slightly varied and altered so as to end with a full close in the tonic key, instead of a half-close. The middle section is an 8-bar sentence extended to 10 bars by repetition of the cadence bars. The third section is a repetition of the second half of the first section. The mood is one of peaceful serenity, with a touch of plaintiveness in the middle section.

Here is the first part of the first section of the ternary scheme:

Sonata in A♭ major, Op. 26

21

(a)

Andante con Variazioni.



The middle section starts thus with a 'cello-like expressive phrase:

(B)



Variation I is a simple embellishment of the air, the characteristic figure being suggested by the demi-semiquavers in a.


Variation II consists of a varied form of the air in the bass under a light chordal accompaniment. Note how the left-hand part contains both bass and melody after the first four bars thus:



Compare with the original form of the air.

Variation III is a syncopated version of the air in the

tonic minor, shorn of its own rhythmic variety, over a simple bass.

Variation IV: Syncopation is again a feature; also contrasts of register. Note the development of  a rhythm which appears at the beginning of Variations II and III.

Variation V consists for the first 8 bars of an embroidered version of the air in triplets. The straightforward original form of the theme then emerges under an ornamental inverted pedal in demisemiquavers. In the middle section the melody is transferred to the treble, and freely treated in syncopation.



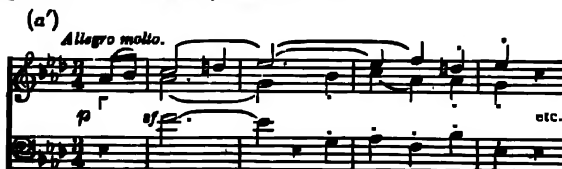
Compare with β .

The melody of the coda may be considered a derivative in the major key from the melody of β .

If the sensuous charm of this movement is to be realized in performance, great attention must be paid to beauty of tone and delicacy of gradations.

and Movement: *Scherzo: Allegro molto: A \flat major: Minuet and Trio Form.*

The scherzo is in ternary form and starts in the key of the dominant (E \flat major), the first four bars in that key being answered by four bars in the tonic. This is repeated in a slightly varied form.



The middle section consists of development of *a*, passing from *A♭* major through *B♭* major to *F* minor. After dwelling on dominant harmony in that key the main theme *a*, slightly altered, enters in the bass,



with a quaver counterpoint in the treble. This is inverted and the theme *a* extended by emphatic repetitions of the altered version of the end of the phrases (*x*), thus emphasizing the alteration. A further extension by repetition of the cadence chords lengthens the last phrase (originally 4 bars) to 11 bars.

The Trio in *D♭* major with its uniform rhythm $\text{♩} \mid \text{♩}$, foreshadowed by bars 33–40 of the scherzo, forms an effective contrast to the rhythmic variety of the scherzo.

A link of four bars founded on the first two bars of *a* modulates back to *E♭* major and the usual repetition.

3rd Movement: *Marcia funebre sulla morte d'un Eroe:*
A♭ minor: Ternary Form.

The theme of the Funeral March modulates at the 8th bar to the relative major (*C♭*). These 8 bars are repeated in *B* (enharmonic *C♭*) minor and *D* major. A new, plaintive strain occupies the next four bars, after which the first theme recurs in *A♭* minor with an altered ending.

The middle section consists of two 4-bar periods in *A♭* major, each repeated. The first modulates to the dominant. Each begins with a 'drum-roll'.

The third section is a repetition of the first with a short coda on a pedal (bar 70) in which the double

counterpoint between the upper parts in each hand will be noted. The major ending is in keeping with the stern character of the march, which invites no weak indulgence in tears.

4th Movement: *Allegro: A♭ major: Rondo Form.*

The principal theme (bars 1-28) is interesting in its structure. Bars 1-12 consist of four phrases each in 3-bar rhythm. Then follow two 2-bar phrases and a 4-bar phrase, repeated in inversion. Imitation and inversion are prominent features throughout the movement.



A short transition leads to the second subject in E♭ major, the accompaniment to which preserves the figure of the first subject thus:



Sonata in A \flat major, Op. 26

25

A dominant pedal (bar 48) leads to the return of α . The episode ϵ (bar 80) based on the figure of the pedal (bar 48) commences in C minor and modulates to G minor. This is repeated. Its second section, also repeated, commences in G minor and modulates to F minor and E \flat major.



A link leads to the first subject (α), transition and second subject (β) again. The customary final appearance of α is omitted, and a coda, based on α over a tonic pedal, brings the movement to an end.

This finale is in the nature of a *toccata*, the semi-quaver movement persisting throughout. It needs very crisp, deft playing, and demands a strong rhythmic sense with a touch of the capriciousness of an improvisation. After the sombre strains of the funeral march its delicate whimsical tenderness comes as a complete surprise. Yet we do not feel the contrast to be too violent. Beethoven has somehow managed to avoid the pitfall. (It would have been so easy to descend to triviality.) Instead of an obvious contrast, we are pre-

sented with something of an enigma; we are left wondering. A comparison with the last movement of Chopin's Funeral March Sonata is inevitable.

Sonata in C major, Op. 53 (Waldstein)

One of the most characteristic features of Beethoven's temperament was his love of nature. He was fond of taking long walks in the country, during which the ideas of many of his works were conceived. Nature to him was no cruel, blind force: rather was it a true friend, to whom he could turn for consolation in sorrow, from whom he could learn to know the Creator. Fortunately it was easy for him to indulge this passion, for the country lying to the north of Vienna, towards the Kahlenberg, was easy of access. It was during a stay at Döbling in 1804 that this sonata, which he dedicated to Count Waldstein, was composed. It owes its inspiration to the same countryside as gave rise to the Pastoral Symphony, the so-called Pastoral Sonata Op. 28, the Violin and Piano Sonata Op. 96, and other works. Beethoven in these works was not concerned, as a rule, with the external sounds of nature, though these are accessory in the Pastoral Symphony. What we get in them is the *spirit* of the country as it affected the soul of an artist. The first movement of the Waldstein gives one much the same feeling of exhilaration, the same sense of well-being as a brisk walk in the country. It is full of the joy of living, tonic and bracing. When the quiet second subject emerges, it is like entering the cool shade of deep woods out of the brilliant sunshine. In France the sonata is known by the unauthorized title of *L'Aurore*.

It is a well-known fact that the *Andante favori* in F

Sonata in C major, Op. 53 (Waldstein) 27

was intended to be the slow movement of this sonata, but Beethoven was persuaded to omit it, and substituted the *Adagio* introduction to the finale. The theme of the latter seems to have bothered Beethoven considerably. No fewer than six fairly complete different sketches for it are to be found in his note-books, besides other fragmentary ones. Its final simplicity, therefore, was the outcome of much deliberation.

1st Movement: *Allegro con brio: C major: Sonata Form.*

The first subject in C major occupies 13 bars, ending on a pause on G. It starts thus:

(a)



These four bars are immediately repeated a tone lower¹ (B \flat major modulating to F major). At the eighth bar, however, F minor replaces F major, and the continuation is in C minor leading to the pause on the dominant already mentioned.

The transition begins by repeating *a* in a more

¹ Compare a similar procedure in the first movements of Op. 31, No. 1, and Op. 57.

animated figuration. Bars 18–21 are a transposition of the same, like bars 5–8, but this time a tone higher is chosen, thus restoring the balance. This obviously leads to a different tonality. From D minor, through A minor, we reach a long dominant pedal in E, in which key the first part of the second subject enters quietly thus:



An embroidered version of this, with the melody in triplets, leads to the second section which continues the triplet figure:



This continues in a superb sweep, ever increasing in vivacity, till a dominant pedal is reached heralding the third section (*Coda*), which is in A minor leading to E minor.



Sonata in C major, Op. 53 (Waldstein) 29



At bar 82 a four-bar sequential link developed from the end of β''' leads back to the repetition and on to the development section.

The latter is at first concerned with α , especially its last two bars, rapidly passing through a variety of keys reaching as far afield as $C\flat$ major and then working back to C major, in which key the motive of β'' is drawn upon. This forms the basis of the rest of the development section, passing through the keys of F major, $B\flat$ major, then (the triplet figure only) $E\flat$ minor, B minor, C minor, $D\flat$ major, G major, and ending in a long ornamental pedal-point in semiquavers. (Cf. Symphony in $B\flat$, No. 4, 1st Movement.)



Over this pedal figures suggested by α ($\text{F}\sharp$ in 3rd bar) emphasize G major harmony up to bar 154, when $F\sharp$ appears forming the dominant 7th in C. At bar 156 the figure from bar 10, followed by a scale of C in contrary motion, introduces the first subject (α) again.

The recapitulation presents several points of in-

terest. At the end of the first subject there is a curious mystifying effect. These bars from the exposition are reached in due course:



But $A\flat$ is substituted for the \hat{G} . This leads us to expect the α theme in $D\flat$ major, but we merely get a repetition of the two-bar phrase, this time ending on $B\flat$, after which a four-bar phrase founded on the same motive leads back to C major. This appearance of α in $D\flat$ major, which is here threatened, actually does occur in the coda later on. Beethoven loved to raise such baffling points and then go on convincingly to solve the problem in his own way.

In due course we should expect the transition to be altered so as to lead to dominant harmony in C, but instead Beethoven leads to A minor. After reaching dominant harmony in this key, he brings in the second subject (β') in A major and repeats it in A minor, ending in C major. The second section (β'') appears in C major quite normally. The third section starts in F minor, is repeated in F major, and ends in C major. Then follow six sequential bars, as at the end of the exposition. These, however, lead to the key of $D\flat$ major, and we have a kind of second development by way of coda, first α is discussed at some length in a manner quite different from its previous treatment, then after two pauses on the dominant-seventh chord in C, the first part of the second subject β' at last

Sonata in C major, Op. 53 (Waldstein) 31

appears in its simple form in C major. Its cadence is prolonged by repetition, after which a last reference to a works up to an emphatic final cadence. So ends one of the most interestingly developed movements in Sonata Form ever written.

2nd Movement: *Introduzione: Adagio molto: F major.*
Rondo: *Allegretto moderato: C major: Simple Rondo Form.*

A three-note figure forms the basis of the first phrase (9 bars) of the Introduction, mysterious, questioning in character:



Growing out of this a beautiful cantabile melody continues for eight bars, after which the initial idea is repeated, varied, and extended to 13 bars, modulating so as to end in the dominant of C. After a pause the Rondo, a movement of gigantic proportions, begins.

The 1st subject enters very quietly, commencing as follows, and continuing for 62 bars:



Note the alternation of major and minor (bars 15-17), a feature common in the music of Schubert also.

At bar 31 α is given out in octaves and leads to a long shake on G, forming an inverted dominant pedal, which plays an important role in the coda at the end of the movement.

A connecting passage in triplets (in which a melodic idea E, F, E, D is implicit), starting in bar 62, leads to the animated first episode (bar 70), which begins thus:



Tonic and dominant harmonies over a tonic pedal bring the episode to an end at bar 98. A link of 16 bars founded on the theme (α) leads to the second entry of the latter, *sempre pp* at bar 114.

The second episode, commencing at bar 175 in C minor, forms a strong contrast to the main theme, being essentially *agitato* in character:



At bar 221 α is heard harmonized in block chords in the key of A \flat major, and is developed at some length, ending in a syncopated passage, founded on the interval of a second (3rd and 4th notes of α). Then follows (bar 251) an arpeggio passage, the left hand of which is borrowed from the opening rhythm of α , leading to the third entry of α at bar 313. This feature, development

Sonata in C major, Op. 53 (Waldstein) 33

of thematic material taken from the main theme in the course of an episode, is found also in the Rondo of Op. 22.

The third entry of the subject (bar 313) is curtailed, only the last part (bars 31-62) appearing. This ends at bar 344, and is followed by a long and animated development of bars 62-70 leading to a pedal on G (dominant of C) at bar 368. From bar 378 the music gradually calms down till a pause on the dominant-seventh chord in C is reached, after which *a* enters *prestissimo* (bar 403). This really marks the beginning of an elaborate coda in which *a* is subjected to considerable variation and sequential development. The octave scales hark back to bars 55-62. The pedal shake with the theme against it and the triplet bass are features which have appeared earlier. The whole coda is a gathering together of the salient features of the movement in a brilliant fantasia.

This movement is one of the most elaborate examples of the older, simple, rondo form. It is meant to be a *tour de force*, and in a sense it is, but it suffers from over-elaboration; the naïve nature of the theme can scarcely support the burden. Moreover, the technical skill necessary for its adequate performance seems hardly repaid, unless display of finger dexterity be deemed a sufficient virtue in itself. After the wonderful first movement, it must be confessed, this one sounds something of an anti-climax.

Sonata in Bb major, Op. 106

Apropos of this work, composed in 1818-19, one may quote a declaration Beethoven was fond of making: 'What I have now written bears no resemblance to what I wrote in the past: it is *a little better!*' Again, in 1817; speaking of the Septuor Op. 20, he declared, 'At that time I knew nothing about composition. Now I am a composer.' At the age of 47 he felt himself completely master of his craft. His natural musical talent had been trained and developed to such an extent, that he felt he had at his disposal a technique adequate for the thoughts and feelings which clamoured for expression.

The works of the third period are not only of larger proportions than those hitherto produced; they are *different*. From about the year 1815 his life was one of unparalleled suffering, physical and spiritual. His deafness and the worrying nature of his outward circumstances drove him in upon himself more and more, a fact which probably had much to do with the changed tone of the later works. These reach a sublimity of expression which removes them from the category of mere achievement and exalts them to the sphere of inspired revelation.

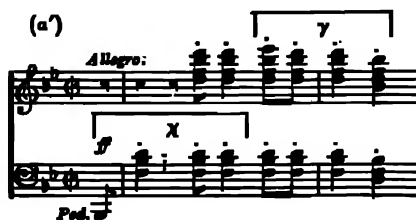
The so-called Hammerklavier¹ sonata, which Beethoven himself considered the finest pianoforte work he had yet produced, is so rich in characteristics of the third period that it is worthy of a somewhat closer analysis than we have given the others.

1st Movement: *Allegro: Bb major: Sonata Form.*

The opening theme occupies the first 16 bars, to the beginning of bar 17. Comparing it with the first sub-

¹ It is not impossible that Beethoven was prompted to compose this sonata by a pianoforte which he received about this time from John Broadwood.

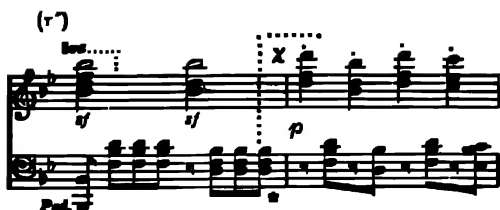
jects of the earlier sonatas, we are at once struck by its terrific concentration. The generator of the whole is the first two bars:



These are repeated with the melody a third higher. The continuation is developed from the second motive of a' , that marked γ . Its more melodic style contrasts well with the first thought, while unity is preserved by its derivation. We have thus an example of Beethoven's favourite principle of opposing ideas (masculine and feminine, as we might call them) making its presence felt in one and the same theme.



At bar 19 a 'transition' of huge proportions commences. It continues till bar 64, and is thus nearly three times as long as the first subject. At first sight this would seem ill-judged, but we shall find it so logically developed from the first subject that it is not so. It is in three sections. The first, beginning thus,



is related to χ , and, after some rapid modulations, reaches the dominant F. The second part starts by restating α' , repeating it in an altered form, γ being expressed in the chord of D major, dominant of G. The continuation is clearly suggested by χ :



and the rhythm leading to the next section, ♪ ♩ , is derived from γ , and reappears in the third section and also in the second subject.

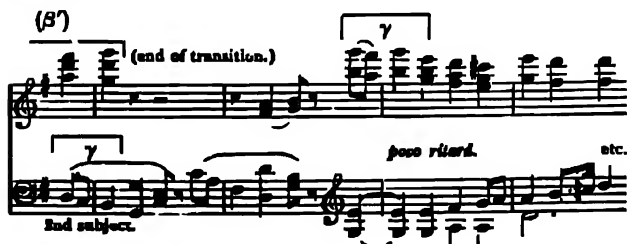
The third section is a long passage in dominant harmony in the key of G. The figure in the bass at the beginning is related to χ ; it ultimately gives place to the one anticipating the second subject (♪ ♩)



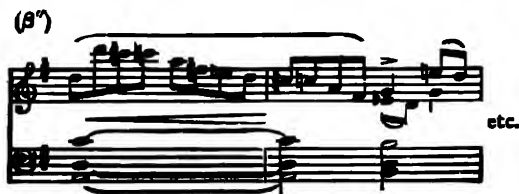
and later



The second subject overlaps the end of the transition, at bar 63, beginning in the bass thus (key G major):



The second section of the second subject emphasizes dominant harmony up to bar 87, after which it modulates towards the subdominant (C):



At bar 92 the rhythm γ appears in C major treated imitatively, after which a return is made to G major, a full close in that key overlapping the entry of the third part of the second subject (*coda*). The latter for

the most part emphasizes tonic harmony in G. The first part is a cantabile passage which is of the nature of a plagal cadence (with the *minor* subdominant chord, however) followed by a perfect cadence, thus:



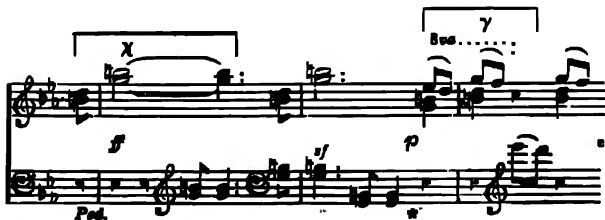
The conclusion is a more animated passage ending in repetitions of tonic and dominant harmonies in G:



A link based on γ leads to the repetition of the exposition. It will be noticed that Beethoven's treatment of the exposition of a movement in sonata form is here quite different from that to be found in the

sonatas of the second period. Instead of waiting till after the exposition to develop his themes, he starts to develop them right away. It is as if they have an inherent vitality of their own, and set forth adventuring as soon as they are born. Though we have used the conventional labels, 1st Subject, Transition, 2nd Subject, and so on, the whole of the music is so closely knit, so much an efflorescence from the germinal ideas, that the usual labels seem an impertinence.

After the repetition of the exposition further development takes place. First the link with the exposition G, A, B, is repeated a third higher, then a curtailed version of β''' leads to the key of E \flat major (through C minor), in which key the three-note link is repeated twice. Then follows canonic treatment of a subject based on α' in two, then three, then four parts, in E \flat and related keys. This form of development continues till bar 183 (3rd beat) is reached. At this point two rhythms derived from α' (the χ and the γ elements) are introduced:



These seem to enter into conflict throughout this passage, the χ rhythm ultimately proving victorious, being left emphasizing dominant harmony of G.

At bar 207 we are suddenly plunged into B major, β''' appearing in that key. Bars 216–19 are an embellishment of bars 212–15 in quavers, leading to dominant

harmony. At bar 219 (last quaver) α' appears in $F\sharp$ major, and is imitated in stretto. This figure is gradually condensed, its last notes dropping off till we are left with the χ rhythm alone, which leads naturally to the recapitulation, a modulation to the dominant of $B\flat$ having been carried out during the process of condensation.

If the harmonies of the development section be studied closely, it will be found that an underlying principle appears, viz. the alternation of passages remaining more or less in one tonality with passages of more or less rapid modulation through several keys.

The recapitulation introduces still further developments. Right at the beginning the principal subject is accompanied by a figure taken from itself thus:



This gives additional verve and makes the continuation the most natural thing in the world. The modulation to $G\flat$ is new, and consequently the transition takes on a new colour. Starting in $G\flat$ major, it leads to B ($C\flat$) minor for its second section and the dominant of $B\flat$ for its third. These darker harmonies throw the second subject into strong relief when it enters in $B\flat$ major in bar 301. Its three sections occur without much modification, and lead to a concluding coda which consists of a further development of (1) β''' characterized by

Sonata in B \flat major, Op. 106

41

rapid modulation, (2) the third section of the second subject β''' , (3) α' which is treated fragmentarily, first modulating out of the tonic key, then returning and remaining in dominant and tonic harmonies.

This whole movement is a colossal example of economy of means and variety of resource. None but Beethoven could have written it: it bears the stamp of his personality in every bar.

2nd Movement: Scherzo: *Assai vivace*: B \flat major: Ternary Form.

The first part of this movement is developed from the opening sentence of seven bars:

(a)

Assai vivace, $\text{♩} = 80$.



The contour of the melody shows that this consists of two three-bar phrases, followed by two cadence chords. The affinity between this theme and the opening of the first movement is evident. The first section ends at bar 47 with the repeated B \flat .

The middle section in B \flat minor is more melodic in character, its long rhythmic sweep contrasting well

with α , whilst its rising and falling thirds provide a unifying feature:

(β)

The musical score consists of three systems of staves. The first system is in B-flat major and features a melody in the right hand with triplets and a bass line with triplets. The second system is in B-flat major and features a melody in the right hand with triplets and a bass line with triplets. The third system is in B-flat major and features a melody in the right hand with triplets and a bass line with triplets.

At bar 55 β is treated in canon at the 8^{ve}, the melody being implicit in the triplets of the right-hand part.

After a repetition of β in the relative major an episo-
dical *presto* in duple time begins at bar 82 in B \flat minor;
it modulates to F minor and back again. A repetition
of this (*ff*, in chords) ends in dominant harmony and
leads to a short cadenza, after which α returns with a
texture rhythmically richer.

After a full restatement of α , the final B \flat (*forte*) is
changed to B \natural (*piano*): this is repeated; then the B \flat
is enharmonically changed to A \sharp and the germ figure is

heard in B minor. The Bb is insisted on through four bars (*presto*), and then changed to Bb, after which the movement quietly closes with three repetitions of the germinal theme. This balking of the expectations roused by the reference to B minor is thoroughly characteristic.

3rd Movement: *Adagio sostenuto*: F# minor: Sonata Form.

In *The Rhythm of Modern Music* Mr. Abdy Williams refers to this movement as 'a long contemplative Adagio of a character so noble, so elevated, so dignified, that it could only have been written by a composer who was completely out of touch with the everyday world, whose thoughts were entirely occupied with the highest expression that music is capable of. . . . It is the expression of a lofty soul communing with itself, wandering in a region of sound that existed in his brain, and made accessible to ordinary mortals by a genius so transcendent, so grand, as occurs only once in many centuries.'

M. d'Indy also bears testimony to the wonderful elevation of this movement. 'One might affirm with perfect justice', he says, 'that he who did not feel himself moved to the depths of his soul by such a manifestation of sublime beauty, was not worthy of the name of musician.'

It is impossible to convey by mere words the effect of this amazing music. There are moments in these latest sonatas and in the quartets when Beethoven soars to heights of sublimity which are so far removed from the emotional plane of ordinary men that it is only on rare occasions, when one is for the moment 'in the spirit', that one can savour their ineffable beauty.

The first theme of the *Adagio* occupies 27 bars (the first two notes, added later, form a 'preliminary' bar), starting thus:

(a)

Adagio sostenuto. (♩ = 92.)
Appassionato e con molto sentimento.

mezza voce.

una corda

Ped.

A noteworthy feature is the transitory modulation to G major at bar 13, so unexpected, original, and strangely beautiful. A return to the key of F# is made through the first inversion of the chord of G major (Neapolitan 6th in F#). Just as in melody, chromatic notes are used decoratively between diatonic notes, so here this modulation is used between diatonic harmonies. It is an extension of the use of the Neapolitan 6th as a point of colour between two diatonic chords.

At bar 27 an expressive melody enters which fulfils the function of a transition, gradually leading to the key of D. It grows out of what precedes it quite naturally:

(r)

con grand' espress.

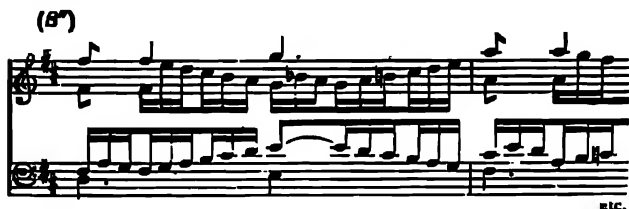
etc.

Sonata in B♭ major, Op. 106

At bar 45 the first section of the second subject enters in the key of D major (submediant), quiet and consolatory:



This is continued by another theme accompanied by rich polyphony of a kind favoured by Beethoven in his latest works:



The harmony in this section is in a state of flux, but ultimately D major tonality is reached and the final section appears:



A short development of the opening theme *α* with the 'preliminary' bar in the bass leads, through C♯, E♭ (D♯), G♯ minor, and D♯ minor, to the dominant of F♯ minor, in which key the first subject reappears in full,

highly decorated in demisemiquavers (cf. *Adagio* of the 9th Symphony).

The transitional melody (τ) starts in D major, but leads to F# major, in which key β' reappears followed by the rest of the second subject (β'' and β''') in due course.

At bar 154 the 'preliminary' bar, under the first bar of α , occurs in B minor and starts a *coda* in which further development of β' occurs in G major, modulating to dominant harmony of F#, in which key α appears at bar 166 and forms the basis of the rest of the coda, which ends with the tonic major chord (*Tierce de Picardie*).

4th Movement: *Introduction: Largo: Allegro: Prestissimo: Allegro risoluto: Fugue.*

The preceding *Adagio* is remarkable for its rhythmic continuity—187 bars with hardly a break. Such a sustained effort needs relief, which is afforded by the sectional character of the Introduction, which forms a prelude to the Fugue. There are five sections, punctuated by pauses. The first two are in free rhythm. The *Largo* starts in Bb and ends in Cb. The next section, *Un poco più vivace*, is in B (Cb) major. The third (*Allegro*) is an imitative Bach-toccatà-like movement in G# min. The fourth returns to the first idea, starting in the key of G# min. and leading to a pause in A with a shake on the dominant, after which the last section works up a characteristic rhythm to *prestissimo*, leading from A major to the dominant of Bb. Four bars of shakes in that harmony (*Allegro risoluto*) lead to the fugue (*a tre voci, con alcune licenze*).

The subject of the fugue starts with a leap recalling

Sonata in B♭ major, Op. 106 47

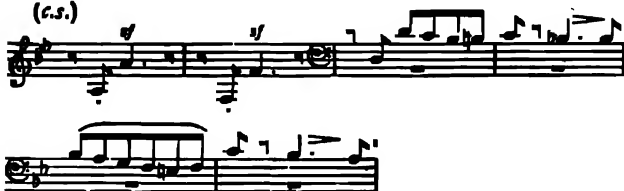
the opening of the 1st Movement (x). It ends with the first note in bar 13.

(s)



The three 'voices' enter in turn, the *answer* (bar 17) having a definite counter-subject against it, which reproduces the characteristic leap:

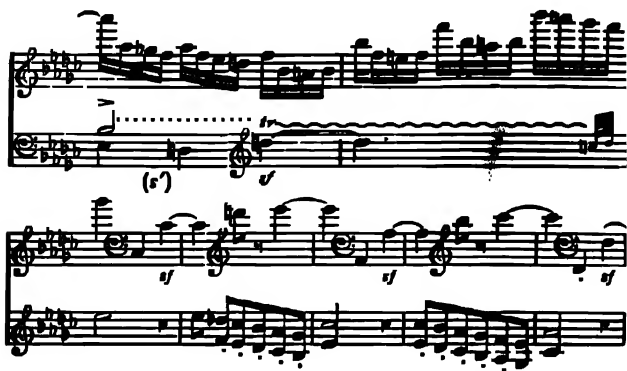
(c.s.)



At bar 31 an episode occurs based on the semiquavers of the subject and bar 4 of the counter-subject. This leads from the key of B♭ to A♭, in which key *s* enters in bar 55. The next episode (bar 66) is based on the quavers of *c.s.* and the semiquavers of *s* and modulates to G♭. Examples of double counterpoint occur during this episode. At bar 75 a new figure is heard in G♭ major and developed by imitation. This carries out a modulation to its relative minor (E♭):



At bar 84 the subject enters in augmentation in E_b minor in the bass, the upper part being derived from *c.s.*:



At bar 102 part of *s* is combined, in augmentation and inverted, with *s'*.

After a cadence in D_b (bar 106) the previous material is developed till at bar 142 a new theme occurs in B minor against *s* 'cancrians' (backwards):



Sonata in B♭ major, Op. 106 49

This is inverted freely and joined by the *c.s.* After further development of fragments of *s*, the latter enters at bar 186 in D major (shortened), and is answered by inversion in G major, in the treble at bar 198 and in the inner part at bar 206.

An episode follows based mostly on the subject and ending in A major at bar 239.

A new idea is presented fugally in D major at bar 240:



This forms the basis of the next 28 bars, leading to B♭ in bar 269, when it is combined with part of *s*. A free inversion of this follows and leads to a stretto (bar 284) in which *s* inverted (in the bass) is combined with *s* direct (in the treble) in the key of F. This is then repeated in B♭ with the inverted version of *s* above the other. Then follows further development in which almost every conceivable device of imitation and inversion is displayed. From bar 323 several partial entries of *s* in stretto occur, but it is not till bar 349 that a fairly complete entry appears, leading to a double (tonic and dominant) pedal (bars 362-71).

The conclusion, after a *poco adagio*, consists of the semiquaver figure from *s* followed by emphatic repetitions of the shake figure, and a final cadence.

Certainly this is a fugue *con alcune licenze*: it bears little resemblance to the academic type! It is a gigantic example of the form rich, indeed over-rich, in technical devices. As Sir Henry Hadow says, it 'would be a

vigorous and forcible piece of eloquence if it would ever allow us to forget that it is a fugue: we can hardly catch its meaning for the strettos and inversions and other laborious devices of the counterpoint school'. The fact is that Beethoven at this time was very much occupied with the older contrapuntal forms. He felt that therein lay a possibility of enriching the Sonata. He sought in some way to effect a fusion of the Sonata and the Fugue. In the last movement of Op. 101 the development section is completely monopolized by a fugue based on the main subject of the movement. The result is unsatisfactory, the fugue sounding merely a gratuitous addition to a sonata movement. Here he goes to the other extreme, the fugue is everything, there being little to suggest sonata principles (though there is a resemblance to rondo form in the use of two episodes on new material). The problem of fusion, however, is not yet satisfactorily solved.

Sonata in A♭ major, Op. 110

The question whether it would be possible from a composer's music to gain a fairly accurate impression of the man and the conditions in which he lived and worked is, to say the least of it, debatable. There can be no doubt, however, that biographical knowledge may sometimes give the clue to the inner meaning of his work. That is not to say that a composer living in depressing circumstances will necessarily write melancholy music, and vice versa. The former may, indeed, write music which is full of exuberant optimism, imagination compensating for reality. The important point is the effect of circumstances on character. It is

the mental reaction of the individual to circumstances which will affect his music: his philosophy of life will reveal itself.

One cannot study the works of Beethoven without becoming conscious of an atmosphere of conflict. We have already referred to the principle of opposing ideas which he conceived to be the basis of the sonata. His themes act and react upon one another like the characters in a drama. Each movement in sonata form has its 'argument'. Music to him was not merely a translation of emotional impulses, it was also a logical enfold-ing of a dramatic plot. The *conflict* of abstract ideas or emotional concepts is the motive underlying his greatest achievements in sonata form. The way in which he moulded the traditional form to meet the demands of his poetical ideas constitutes his chief claim to originality.

Beethoven, however, was not blind to the necessity for contrast. If his chief movements are conceived on the basis of a conflict of opposites, there are others which are concerned with the unfolding of a single theme, in which one dominant emotion reigns supreme, undisturbed by conflict with contradictory impulses. Such movements are lyrical rather than epic. The two-movement form of sonata to which Beethoven inclined in his later years presents these two types in contrast. The variation form, for example, with its preoccupation with a single idea, is contrasted with the 'sonata' type with its conflicting emotions. In Op. 111, after the titanic struggle suggested by the first movement, we have an air with variations, which is the highest and most artistic embodiment of the single-theme principle. In Op. 90, again, the first movement represents, according to Beethoven's own statement, a 'conflict

betwixt heart and head' (in reference to the hesitations of Count Lichnowsky, to whom the work is dedicated, over his betrothal to an actress), whilst the second movement, although a rondo with two subjects, is purely lyrical in feeling, the two themes being similar in mood.

In Beethoven's philosophy conflict was an essential element. To him true freedom, freedom of body, of soul and of spirit was the essence of happiness, the supreme ideal; but this freedom must be bought at a price. It was to be won only through conflict. Pain, sorrow, adversity: such might be the lot of mankind, but the will might triumph over all. There is no note of pessimism in these latest sonatas; the triumph of the spirit is their key-note, and the serenity of soul arising from the consciousness of having fought a good fight.

It is with this philosophy in mind that one must approach this sonata. For surely we have here an epitome of Beethoven's conception of the truly heroic attitude towards life. The calm expressed in the first movement, representing perhaps the quiet contentment of a mind as yet unoppressed by the tragedy of existence, is followed by an *allegro* movement which, though in the dark key of F minor, gives no inkling of tragedy. The *adagio* which succeeds it, however, plunges us at once into a different atmosphere. A note of pain breaks in, and a feeling of doubt; a questioning as to its meaning is expressed in the recitatives. Then a song of the most poignant anguish (*Arioso dolente*) voices the utmost despondency against which the will, represented by the fugue subject, struggles and ultimately prevails, celebrating its triumph in a blaze of glory.

That some such interpretation is not mere fancy is proved by the suggestive Italian comments contained in the score. The first movement is marked *con amabilità*, whilst in the last movement the second appearance of the *Arioso dolente* is marked *perdendo la forza*, and the recurrence of the fugue *poi a poi di nuovo vivente*. Moreover, the whole form and key system of the last movement are due to dramatic rather than purely musical exigencies, and the connexion between the fugue subject and the opening of the first movement, which will be made clear later, suggests that both themes are meant to express aspects of the same feeling, the vitality, one might say, which opposes the spirit of despair expressed in the *dolente* theme.¹

1st Movement: *Moderato cantabile molto espressivo*:
A♭ major: Sonata Form.

The first theme consists of two elements: (a') a shapely, graceful phrase (*con amabilità*), which appears later in a simplified form as the subject of the fugue:



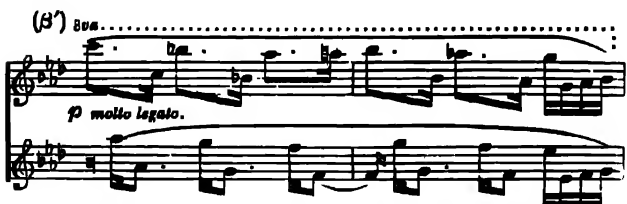
(a'') a melodic phrase which Beethoven had already used in the days of his early manhood (Op. 10, No. 1,

¹ This sonata bears no dedication. Perhaps it may be regarded as a personal document, a revelation too intimate to be offered to any one.

1st Movement). Has this some symbolic significance? Is this movement intended to suggest the hey-day of life, when the mind is sanguine, and does not trouble itself about the why and wherefore of things? It may be so: there is much in it that seems retrospective.



A transitional passage of great animation (its tonic and dominant harmonies also recalling an earlier period) leads to the key of E \flat major, in which three motives are heard forming the second subject. The first



forms a kind of introduction to the more definite second idea:



The third (coda) emphasizes dominant harmony:

(β''')



All three are connected by overlapping of the phrases.

There is a short development of α' (beginning on a $\frac{3}{4}$ chord) in F minor, $D\flat$ major, and $B\flat$ minor.

The recapitulation of α' is accompanied by the figure from the transition (bar 56); α'' recurs in $D\flat$ major and modulates to E major ($F\flat$). The transition follows in the same key, and is continued by an anticipation of the second subject (β'), also in E, leading to the normal recapitulation of β' , β'' , and β''' in the tonic key ($A\flat$). The coda refers to the transition and the opening motive α' .

2nd Movement: *Allegro molto: F minor: Minuet and Trio Form.*

This movement is a somewhat grim scherzo and trio in duple time. The first part consists of an 8-bar sentence ending in the dominant (repeated). This is followed by a free development of a rather subtle kind, in which the rhythm of bars 3 and 4 plays an important part in association with the descending scalar melody of the opening. Note the sudden breaking off at the *a tempo* (cf. Aposiopesis in rhetoric). The first two bars of the last 4-bar phrase are imagined, not expressed.

The 'Trio' in $D\flat$ major consists of a flowing quaver figure over a crotchet bass in syncopation. It modu-

lates to G♭ major and E♭ minor. After the repetition of the 'scherzo', a *coda* of 8 bars (an augmentation of the end) closing with the tonic major chord leads without a break to the

3rd Movement: *Adagio, ma non troppo.*

This commences with four melodic bars in B♭ minor leading to the dominant of A♭. The characteristic drop of a diminished seventh in the first bar is a formula which had long been associated with the idea of grief. Familiar examples are to be found in the chorus 'And with His stripes' in Handel's *Messiah* and in the subject of the A minor fugue in the second book of Bach's Forty-Eight.

A *recitativo* passage follows (cf. Op. 31, No. 2, 1st Movement) containing an example of the *Bebung*, an ornament characteristic of the clavichord but impossible to reproduce exactly on the pianoforte. Beethoven's own fingering, 4, 3, indicates the execution (the semiquavers are *not* tied). The repetition should be made without letting the key rise fully to the surface, and the sustaining pedal should be used. Another example will be found in the slow movement of Op. 106.

At the close of the *recitativo* the key of A♭ minor is established, after which the poignant song of sorrow (*Arioso dolente*) breaks forth. It produces an atmosphere of gloom and despondency with only a moment's relief—where the relative major key (C♭) sheds a ray of light which is almost immediately clouded over.



4th Movement: *Allegro, ma non troppo: Fugue.*

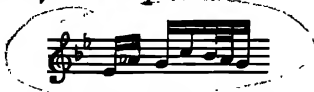
After a pause the fugue subject steals on the ear, quietly confident, with its rising fourths. If this be compared with the opening of the first movement, the affinity between the two will be felt at once. The fugue theme is a simplification of the other. Both are strongly contrasted with the themes of the intervening movements; they suggest aspiration, whilst the others suggest dejection: they ascend whilst the others descend. The new subject is as follows:



The fugue is normally constructed, touching such keys as one might expect. The modulation at the end, however, leads to the remote key of G minor. The *dolente* returns, with the direction *perdendo la forza* (losing force). Its treatment, the breaking up into spasmodic fragments suggests its weakening hold, and the repeated G major chords at the end announce its defeat. The return of the fugue subject in G major is given in inversion. After a regular exposition it is heard in direct form as at first, but augmented, accompanied by a figure which is a free diminution of the subject.



An episode follows in which a figure based on the subject (diminished) in semiquavers



and combined with the inverted subject (bars 145-9) is heard. This leads to A \flat major and the return of the original form of the subject in the bass. This dominates the rest of the movement, accompanied by a figure taken from the preceding episode. Fugal methods give place to harmonic treatment, and the conquering theme works up to a grand climax, the movement ending in a blaze of triumph.

Note.—This last movement is a kind of combination of fugue and rondo form. The outline of the rondo is quite clear though fugal influence is the stronger. The remote modulations to G minor and major can be accounted for only by the admission of some dramatic purpose, such as the interpretation already suggested.

Sonata in C minor, Op. 111

This, the last of the pianoforte sonatas, crowns with success the efforts which Beethoven made to combine the harmonic and structural principles of the sonata with the contrapuntal requirements of the fugue. Hitherto we have noted the tendency for the fugue either to appear as an interloper (Op. 101), or to predominate, as in Op. 106. The combination of fugue with rondo in Op. 110 justifies itself, but the rondo is a more accommodating type than the sonata form, as the underlying principle is the recurrence of one idea with intervening sections of contrasted material, and complete fusion is perhaps not of paramount importance. In Op. 111, however, Beethoven achieves the

fusion of the two forms whose constructive principles are most widely divergent—the sonata (or first-movement) form and the fugue. All the characteristics of the former are present in the first movement—its contrasted themes, its main key system, its development section and its recapitulation. The fugal element is represented by the character of the first subject, and the manner in which it is first announced (in unison, without accompanying harmonies), by certain features in the distribution of keys, and by the contrapuntal texture of some portions of the movement. The two forms adapt themselves to each other's requirements so well that a perfect balance is attained.

As in the case of Op. 110, and indeed of Beethoven's greatest works generally, we must bear in mind his philosophy of life, if we would get at the meaning of the titanic energy of the first and the sublimity of the last movement of this sonata. In some ways the early Op. 13 is recalled, but there the emotional conflict is less harrowing because less real. The pathos of the *Pathétique* is the pathos of youth, conscious indeed of tragedy and sincere in its efforts to portray it, but far removed from the pathos of manhood when bitter personal experience of sorrow and suffering has tortured the soul, and the struggle with fate has become truly heroic. The cry of agony here comes straight from the heart, and the battle is joined with a ferocity that reveals the will to conquer. In the second movement, too, there is a striving; the struggles of the first lead not to exhaustion or despair, but to a mood of lofty aspiration, the soul soaring to transcendental heights.

The sonata, which is dedicated to Beethoven's friend and pupil the Archduke Rudolph, was written in 1822 and consists of two movements only.

1st Movement: *Maestoso* (Introduction): *Allegro con brio ed appassionato*: Sonata Form.

The *Maestoso* is based upon two ideas: (a) a rhythmic motive on the chord of the diminished seventh (cf. Sonata Pathétique), a harmony which dominates the whole of the Introduction, and which had become almost a convention for the expression of pain or grief:



[note also the melodic interval of the diminished seventh in the bass which occurs also (inverted) in the principal theme of the *Allegro* (v. below, a').]

(β) a gloomy melodic phrase, preceded by some striking discordant *sforzandos*:



With X cf. γ below.

This phrase (β) foreshadows the opening theme of the *Allegro*, being roughly an augmentation of the latter. Moreover, the key-system of the *Allegro* is also suggested in the Introduction (C minor, F minor, A \flat major, D \flat major, C minor), as in the 7th Symphony.

Sonata in C minor, Op. III

61

The Introduction overlaps the opening of the first movement proper. The principal subject of the latter is heralded twice before it gets under way, bursting in upon the ominous rumblings in the bass with which the Introduction closes. It is given out like a fugue subject in octaves, without any harmonization:



The *poco ritenente*, ominously quiet (*mezzo piano*), is followed by a terrific onslaught, which gathers force, the stamping of the *sforzandos* intensifying the fury, and then dies down to make way for the subject again, which is this time given out sonata-wise, harmonized:



The transition to the key of the second subject is effected by a *fugato* on a varied form of *α'*,



This is answered, not in the dominant as one would expect in a fugue, but in the relative major (E_b). Through F minor it reaches A_b , the key of the second subject. Thus the fugue form makes a concession here.

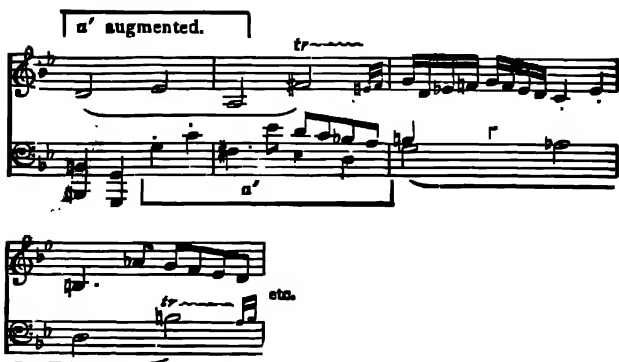
This second theme (β') is purely of the sonata type.



It has all the effect of a cool hand on a fevered brow, but it brings only a momentary relief. The calm is shattered by the entry of a third theme (β'') developed from α' , which is repeated with a new counterpoint underneath, and, after repetition of its cadence, leads to the double-bar:




The short development starts with β'' in G minor, after a *piano* G and an explosive dominant chord. It deals exclusively with α' and β'' . Fugal methods, e.g.



are succeeded by harmonic methods, e.g.



The recapitulation presents α' in a different guise; the two styles (fugue and sonata) are more closely fused, the quaver and semiquaver portion being given once in unison and immediately after in harmony. The second subject (β') appears first in the key of C and is then 'answered' in F minor (fugal influence). The effect of this answer is very striking; the quiet, consoling feeling of β' is entirely dispelled when the theme is dragged down to the bass in the minor key. For a moment despair threatens, but the dominant force of the will prevails. An ever-quickenning repetition of the five-note rhythm () of β' leads to the *tempo primo*: β'' reappears and continues its headlong

course. *a'* (first three crotchets) is hammered out in *forzandos*, 'off the beat' and harmonized by diminished seventh chords, and then, its fury spent, a tranquil phrase in F minor is three times repeated, each time reaching a higher goal. Thus comes peace at last.

2nd Movement: *Arietta: Adagio molto semplice e cantabile: Air with Variations.*

Coming after the strenuous first movement, the serenity of the *Arietta* is strikingly impressive. This serenity, however, indicates no weakening of the will, no meek acquiescence in the decrees of fate. It is rather the quiet confidence of one who goes on striving towards the goal, in spite of the buffetings of adversity. Aspiration is the key-note of the movement. The characteristic rhythm of the opening, which dominates most of the variations (♩ ♩ ♩), is active, striving. One is reminded of Henley's 'unconquerable soul', however different may have been the source of the confidence in the two men.

The theme is in binary form, two eight-bar sentences each repeated. The rise of the melody, gradually reaching G, foreshadows the trend of the movement as a whole, much of the latter being confined to the higher registers of the instrument, the last variation in particular soaring to ethereal heights.

(a)

Adagio molto semplice e cantabile.





Variation I develops the characteristic rhythm already mentioned, the outline of the melody being fairly clear throughout.

Variation II is based upon a diminution of this rhythm, becoming . Note the syncopation in bar 44.

Variation III treats the same rhythm 'diminished' still further (). Syncopation again enters into the scheme.

Variation IV is a 'double' variation, each repeated portion of the theme being replaced by a new variation. The first eight-bar sentence is given in chords syncopated throughout (a logical development from the syncopations already heard), and is then varied in decorative fashion in triplets. The second sentence is similarly treated. A coda is added (bars 96-130) which contains a passage in which the characteristic rhythm is combined with shakes (a feature which reappears in Variation VI) and a modulation to E \flat , where a fragment (bars 7 and 8) of α is developed.



Variation V follows (bar 130) without a break. The original melody reappears accompanied by demisemi-quaver triplets, a coda being added (bar 146) which develops the theme further and leads to Variation VI, in which the melody is treated in a manner foreshadowed in the coda to Variation IV. A shake on G persists for four bars (161-5) with the melody below it, then for four bars at the octave below, with the melody above it. The second part of the melody does not appear, the rest of the movement consisting of (1) a prolongation of the end of the first part (with the shake), (2) a reference to the triplets of Variation IV, and (3) three bars based on the opening rhythm.

In concluding this necessarily incomplete survey of the Pianoforte Sonatas, one must confess to a consciousness of many sins of omission. It is to be hoped, however, that the reader will at least have gained some knowledge of Beethoven's style, and have realized how he adapted the traditional forms to the needs of his ever-varying poetic ideas. He will also have realized the necessity for clear thinking in listening to these works. They can no more be comprehended without intellectual effort than can the plays of Shakespeare. Given that effort, however, they will prove a source of enjoyment no less satisfying. The more they are studied, played, and lived with, the more beauties they will reveal, the more admiration they will call forth. Of the greatest of them it is no extravagance to claim that age cannot wither them, nor custom stale their infinite variety. It is, indeed, but sober truth.

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